

SEVEN DAYS

**LOCKED
DOWN**

VT inmates
act out in AZ
PAGE 16

FREE



LIFE DURING WARTIME

The Civil War's sesquicentennial brings to Vermont a wealth of exhibits and events —
and reflection on what it all means **PAGE 30**



NINJA MOVES

PAGE 39

A workout for "warriors"



NORTHEAST EATS

PAGE 44

A foodie trip in the NEK



'STATION' MASTER

PAGE 78

Fran Bulf's nighttime artwork

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Without deficits and nuclear plants spliced out for as people of heart and conscience, Bernie sounds a lot like the other capitalists running for office and ruining our planet. I vote for Liberty Union Party, Earth First and all people equally earned for



Lynne Russell
@MYTUDOPD

MARCHING ON

Four hundred thousand people got together to save our planet at the People's Climate March in New York City on September 21 (Oct. Message: "Showdown: Science from the Climate March," September 22). One thousand Vermonters in 22 buses left before the crack of dawn to join the march, including Sen. Bernie Sanders. Unions were well represented in the march. According to NPR, "The demonstration was intended to turn up the heat on a UN process that's sometimes glacially slow."

If you didn't stand, here are some sound bites and vivid impressions from the speakers and the posters the marchers carried. From the podium, an indigenous leader said, "The planet is in danger. We have to do something. Is President Obama doing enough? Not one of us is doing enough." It is UN Secretary-General Ban Ki-moon said, "There is no plan B because we don't have planet B."

Protesting to the huge crowd, NYC Mayor Bill de Blasio declared, "This is what happens when people get together and ask for things." One of the speakers even called for grassroots action to overturn the Supreme Court's Citizens United decision. Another said, "The leaders of the world have to bear the pressure of collective action. People are more than ready."

The marchers' feelings were expressed on the posters they carried: "If the government won't do it, the people certainly will," "We demand climate change," "Our Down That Wall Street," "No to dirty energy," "It is not the leaders who will change, unfortunately it has to be us." The people spoke on September 21

Melissa Albrecht
3101.82001

PROTECT PINE STREET

I went to see the sentiments in the High's letter to the editor (Roadback: "Planning for What?" September 17) as well as the sentiments of Steve Conant, Adam Brooks and Bruce Seifer as quoted in "Washington's Changing South End Looks Way Into Its Future," September 23. While future planning for the South End is a great idea, I fear that Mayor Weinberger and company look upon the South End Arts District with dollar signs in their eyes. I urge caution regarding plan4TV South End, as we all have seen places around the country and here in Vermont where the flash factor that drives people in an area like the SEAD is exactly what is at risk when development-minded folks descend. Affordable artist studios and office spaces need to be sustained for the South End to continue to flourish with creativity and entrepreneurship. Due to the growth of large job centers like Dunkin', we need to address parking as well. The greater Pine Street area is a vibrant working neighborhood.

As with any movement toward the future, it is best done while honoring the past. SEADA has supported art and business in the district for more than two decades, and I believe its members can help to lead a discussion toward a vision that keeps our creative economy in the forefront. My hope is that Washington City Arts, as a city-wide arts organization, will join this vision without falling prey to any agendas that run counter to a thriving arts district. This may be difficult given DC's ties to city hall, but somewhat of us are to preserve all that the arts district has grown for.

Twenty years from now, we want to look back on this time as a beginning of more support of artists, entrepreneurs, business performers and creators of all kinds from the city of Washington — not the beginning of the loss of what has been in the works for more than 20 years.

Jenny Rockoff
WEST08

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WITH LAZER
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①

THURSDAY 2

STRAIGHT SHOOTER

Singer-songwriter **Heike Paulay** (pictured) is like it like it is. Described by APM's Larry Grobe as "bold, sexy and wicked," the Boston-based artist pens new lyrics with a slaying power, diffusing this in your face style, her soaring vocals soften the hard edges and are well worth the listen.

SEE CALENDAR LISTING ON PAGE 54



②

THURSDAY 2 & FRIDAY 3

Now Hear This

A vintage suitcase repurposed as a back drum? The striking instrument and other inspirational music makers come to life in the hands of **Gaussian Americans**. The award-winning Boston musicians travel to Signal Knob and Mendocino, CA, with an anything-goes approach to incorporating folk that leaves listeners wanting more.

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③

SATURDAY 4

Eat, Drink, Be Merry

Live music, drink, local eats, check. Limited-edition brews, check. Magic runs **Octoberfest 3** draw in this one-two stress-junkie in a festive market setting at the Art Factory. But time insurance: fares from Applebee's. Sit at the bar as vendors slip and sample their way through local products in this delectable for the Weekend Foodies.

SEE CALENDAR LISTING ON PAGE 52

④

TUESDAY 7

In Alignment

When Zorina Chen quit her job at the World Trade Center nine months before 9/11. Personally affected by the tragedy she became a chiropractor and introduced a life of helping others. **Love, Reiki, & Journey From Fear to Love** (pictured) for 2010, trip to Peru where she and her colleagues adjusted hundreds of patients in this discovery of true healing.

SEE CALENDAR LISTING ON PAGE 52

⑤

SATURDAY 4 & SUNDAY 5

Invention Convention

The DIY spirit ignites summer at the **Champaign High Maker Faire**. Tinkers of all ages flock to this vibrant showcase for inspiring creations from complex feats of engineering with an artistic sensibility — think hand-made laser lamps and digital rose converted into a solar oven. Workshops, presentations and hands-on tech activities complete the family-friendly fair.

SEE CALENDAR LISTING ON PAGE 52

⑥

SATURDAY 4 & SUNDAY 5

Road Trip

Art lovers hit the highway for more than just gazing at the **Fast Open Studio Weekend**. A road pulled back throughout the state offers visitors the chance to catch a behind-the-scenes glimpse of artists at work, from pottery to photography and beyond. This annual event celebrates the contributions to Vermont's creative culture.

SEE CALENDAR LISTING ON PAGE 52

⑦

ONGOING

Slumber Party

"As I make my art, I am afforded to be the rough places and to the unexpected rooms where my night-birds truly" says from But when also being his current exhibit **"STAGNANT"**. Displayed collectively by Christie's Downtown and the Christian Downtown. Set in 14 mixed-media sculptural paintings in a great selection of 10 bags that happen in bed.

SEE REVIEW ON PAGE 16

Plan B



As Vermont's political establishment prepares for an epic battle over whether — and how — to pay for the state's first universal health care system, an unlikely character is sounding the alarm.

He doesn't believe the legislature has the fortitude to raise \$2 billion in revenue to pay for the so-called single-payer system Gov. **PETER SHANAHAN**'s administration

has spent nearly four years crafting. And he fears that if the governor and legislature rely on a hefty payroll tax to finance it, they'll drive small employers out of business and cement "political suicide."

Who is this mystery actor? He's an GOP operative, insurance industry executive or Vermont Chamber of Commerce lobbyist. He's **JOHN FRANCIS**, a life lawyer from Burlington who cut his teeth as an aide to Sen. **JOHN SANDERS** (D-Vt.) and has spent 35 years fighting for universal health care.

To the consternation of traditional single-payer advocates, Francis believes Vermont should simply bolster the existing health insurance exchange by increasing subsidies and encouraging more small business employers to enroll directly. By drawing down more federal funds and leveraging a 1 percent payroll tax — far lower than the double-digit taxes contemplated by economists — he thinks the state can cover everybody for less money in less time.

Francis says he's driven nut by dogs, but by fear of failure. He remembers all too well when Vermont legislators took what he calls an "all-or-nothing approach" to health care reform in 1994 and ended up with "nothing to fall back on."

Even now — with Democratic supermajorities in the House and Senate and a single-payer-supporting governor — Francis thinks it's unlikely that legislators will sign off on a major tax hike, even if the more money from a premium-based system will save money in the end.

"When I walk around the Statehouse, I don't see \$2 billion in taxes in the eyes of many people," he says. "We cannot afford to have this completely collapse and blow up on us. This is just too much of a historical opportunity to let that happen."

Francis' idea isn't new; he's been pitching variations of it for years. A similar concept drafted by legislative consultant **BOB VICKERS** was heavily debated last winter after Sen. President Pro Tem **JOHN CAMPBELL** (D-Windsor) appeared to introduce it, then disavowed himself from it. But in recent months, Francis has stepped up

his advocacy, meeting with legislators, the Vermont Business Roundtable, Shanahan's business advisory council and members of the governor's senior staff.

That's got some single-payer advocates worried — because they don't agree with his plan and worry it will undermine their own efforts.

"I fundamentally disagree with John Francis on any reform that's based on the exchange is capable of providing universal affordable health care," says **PETER SHANAHAN**, another dinner. *Francis* says he's spent years fighting for single-payer and now runs the union-backed advisory group Vermont Leads.

Such a system "will always see tens of thousands of Vermonters who'll never be insured," Sterling says, because some will fail to pay their premiums and others will miss the three-month open enrollment period. Further he argues, "We cannot

I'VE BEEN AT THIS FOR 25 YEARS, AND I DON'T WANT TO SEE THIS SCREWED UP.

JOHN FRANCIS

maintain a system of using public dollars to subsidize private insurance companies?"

SHANAHAN — a Montpelier physician and founder of Vermont Health Care for All, says such spoken with Francis about his concept, but considers it more of a "lack of the capital" thing because it hasn't been vetted by economists. Rather than dreaming up other ideas, she says, advocates should seize the moment and pass the most complete plan they can.

"Frankly, to come up with a Plan B at this point makes no sense. It feels like a bait-and-switch to me," she says. "This is the plan. The governor's behind it. We're in the best of circumstances to get this done this time."

Of course, what plan the governor is behind isn't quite clear. *Shanahan* granted a legislative mandate to submit a financing proposal in January 2013. He now says he'll disclose details of his plan's benefit package later this year and its financing in January 2015 — after this November's election.

Shanahan's director of health care reform, **KEVIN LUNDA**, says the administration's "goal" is to see the legislature sign off on the governor's plan by the end of the legislative session next May. But given the compressed timeline, the complexity of the subject and so much controversy around any business in the state, many in Montpelier

are skeptical that's possible. That skepticism will surely grow if the administration continues to fumble its implementation of Vermont Health Connect, which is currently "down for an instance?"

"If the administration can make a compelling argument why this will be better for the state than what we have now and that it wouldn't be too disruptive, doesn't the possibility it could pass," says House speaker **SWAP SHERR** (D-Morrisville). "But I'm under no illusion. Anything like this will be incredibly difficult to move forward."

As for the timing, he adds, "Let me just put it this way: We are not just going to rubber-stamp anything that gets put in front of us."

With so many obstacles in the path of comprehensive reform, some single-payer supporters privately concede that Francis' plan may end up as a final compromise. But they feel that by underlining the plan too much, they would diminish support for single-payer, give opponents cause to appease it and undermine negotiations.

"I think this whole Francis proposal, in a way, is premature. We need to see what the administration comes up with," says Rep. **CHRISTOPHER D'ARNO** (D-Fairfax), who has worked closely with Francis on health care issues.

Francis' isn't the only one hesitant to discuss Francis' plan. **LAURE BETH** and the Democratic leaders of the House's health care task force serving committees — Rep. **ANDREW D'ARNO** (D-Larford) and **ANDREW ANDERSON** (D-Colton) — all brushed off questions about it.

Sen. **JOHN ASHBY** (D-P. Chittenden), who chairs the Senate Finance Committee, isn't exactly excited to compare two proposals whose details remain vague or top-secret. Speaking generally, he says he worries Francis's concept wouldn't control spending, might burden the wrong businesses and would rely upon federal subsidies that could dry up upon federal's Republican Congress. But he says it could be a "pragmatic approach" to solving an old problem.

"Some people confuse the means with the ends," he says, referring to hard-core single-payer supporters. "What we want is the ends. So if John's plan or anybody else's can get people covered and slow growth in spending, it's worth consideration, because that's what really matters."

He adds, "There are certain who are going to think this is some signal or message or provocative statement. It's a logical, sane position."

What would be more, says Francis, is to let the perfect plan be the enemy of the good one.



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"I've been at this for 25 years, and I don't want to see this screwed up," he says. "I'm 62 years old. I don't have forever here. I'm not going to spend two or three decades at the church, waiting for the trade to arrive."

Lobby Hobby

When **It, Gov. Eric Scott** reports his latest fundraising figures this week, one group will surely be represented: registered Vermont lobbyists.

As of early September, Scott had raised nearly \$10,000 for his reelection campaign from lobbyists, their firms and their clients. At least 12 registered lobbyists had donated directly — including **ANDREW MALLON** of Marlowe Wheeler & Kane, **JOHN CAMPBELL** of Downer Ruckliff, Martin and **CHRIS STINEBAUGH** of RMR Partners.

Chapman's colleague, DEM lobbyist and Montpelier Mayor **JOHN BODIN**, joined reelection developer and Barre Mayor **DAVID LARSEN** in hosting a fundraiser for Scott in August. This Wednesday night, MORE lobbyist **JOHN THOMAS** will cohost another fundraiser for the Republican incumbent in Burlington.

Holler — whose clients hail from the banking, insurance, hospital and energy industries — even starred in Scott's first television advertisement, reaching for the life.gov's character.

What kind of message does all this lobbyist love send to voters?

"These are all people I know and work with," Scott explains, adding that he included the Democratic major in his TV ad to highlight his bipartisan ties.

Scott says Holler has lobbied him in the past, but the lieutenant governor can't remember on whose behalf or on what issues. He says he does not do special treatment for his donors.

"I don't think there's any quid pro quo at all," he says. "Certainly that's not something I would defend."

While Holler says he was "surprised, I guess, by the prominence" of his appear-ance on Scott's ad, he says there is nothing unusual about a lobbyist contributing to a political campaign.

"I think you're going to have a hard time finding any fundraising event where a lobbyist isn't involved," Holler says. "I don't think he's going to be any more likely to support my clients than he would have otherwise."

Scott's Progressive and Democratic opponents, former Burlington legislator **DAVID COMPTON**, not likely to find himself in the same position, having pulled for up to \$100,000 in public financing in June by raising more than 750 small contributions. Compton barred from taking any additional cash.

"I would never take money from lobbyists like that," he says, noting that even Vermont's past-state lobbying industry still draws millions of dollars each year in effect "that wouldn't be spent if it didn't have an effect."

Media Notes

Burlington Free Press publisher **JOHN FUGLER** is leaving the paper to take a job as vice president of business development at Parry City, a New Jersey-based costume supply chain, the Free Press reported last Thursday.

The 36-year veteran of Free Press over Generalist Company, Inc., wrote in a note to readers on Friday that, "The offer came about after our marketing approaches were presented to the chairman of Parry City so the company agreed to open a flagship store in South Burlington."

Master's resume is a presentation since he founded his firm, the paper has been mentioned with Parry City jobs — including one in Sunday's edition that took up the entire back page and led on the front.

Parry City got some free lab, too. A week before Fugler announced his new job, the Free Press ran a 300-word story about the costume shop's opening.

Neither Fugler nor Parry City returned calls seeking comment.

Not everybody's leaving the journalism party. Vermont Public Radio has hired **WHEE** Chapman **DAVID KANE** to replace **NEAL CHAMBERLAIN** as the local host of NPR's "All Things Considered." Chamberlain departed the station in August after 18 years at VPR to take a gig at a North Carolina public radio station.

Kane, who has covered politics at WHEE since he joined up in 2010, says he's "looking forward to getting back in the mix and growing as a journalist there."

"It must be certainly much smaller than Chicago, but VPR is a network that pushes well above its weight, as large part because of audience we're engaged," he says.

Lastly, some news on the media ownership front — and out of the depressing news. The 10th employees of the Rutland Chronicle struck out last month to buy the Northeast Kingdom weekly from Sounding publications **CHAS** and **DAVID BRADSHAW**.

Chris Bradshaw, who retired from the paper earlier this year and is now running for the Vermont House, says he believes that "ultimate authority shouldn't be removed from the workplace" and that local ownership is important.

"They've done it for a long time. They know how to do it," he says of his former colleagues. "We all share a common set of values when it comes to community journalism."

Neither Bradshaw nor his associates would disclose the exact terms of the deal which they expect to close early next year.

Site general manager **TRACY BARR** **PARSONS**, who will become the paper's new publisher, "We want to carry on the Chronicle's current mission, and we didn't want things to change." ☐

Disclosure: Tim Fule is the domestic partner of Seven Days publisher and coeditor Paula Kozlowski.

TIMES CHANGE



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Young Republicans Challenge Incumbent Dems in Burlington's New North End

BY ALICIA FRESSE

Conservative politicians are a rare species in the Queen City. Conversely, right of the 33 representatives Burlington sends to Montpelier are Democrats, one is a Progressive. The lone Republican, East Wright, is also the only R on the 34-person Burlington City Council.

But this November, two upstart conservatives are hoping to tilt the Democratic stronghold.

Just Shamski quickly earned the town clerk member after handily winning a seat on the Burlington School Board last March. When the superintendent failed to give him the late-term license he requested, Shamski had delivered a public records request to her office — and elected reporters ahead of time. Now his sights are set on the Statehouse. To get there, Shamski has to unseat Jon O'Halloran, a Democratic state representative in the Clarendon 4 district and a former city councilor.

In the neighboring two-seat Clarendon 41 district, Michael Ly, born and raised in Arundel to parents who fled Cambodia, is making his first-ever run for office under the aegis of Wright, who — like Ly's opponent, Democrat Joanne Cole — is running for reelection. Ly has worked as accounting since age 16. He's trying to convince voters that his fiscal acumen is just what Montpelier needs.

Both districts are in Burlington's New North End neighborhood, which, with its mostly modest homes and quiet streets has a retro suburban feel. The Nagel Oak is Oak, the neighborhood's main boulevard, is a hub for bipartisan political debate. Residents say grocery runs to nearby supermarkets inevitably turn into social outings.

"My kind of me in our little town," observes City Councilor Dave Hartnett, a moderate Democrat who manages a convenience store on North Avenue. One in particular, O'Halloran, who used to own a discount beverage store in the neighborhood, needed arguing politics with one of her regular customers — an op-ed writer who by name is just Shamski. (During interviews, both sidetracked questions about the other.)

The New North End remains "mostly blue collar," according to Hartnett, though an increasing number of young families have flocked to the area. Shamski moved to the neighborhood with his wife to raise their three children in 2004. Ly came with his wife and two kids in 2011.



The demographic shift appears to have had a liberalizing effect on the historically conservative enclave. Even though the region has the city's highest concentration of homeowners — and property tax increases hurt — residents with young children tend to support municipal spending on public schools.

Neither Shamski nor Ly is so inclined, and both have found political supporters among New North Enders who are fed up with tax increases. The young Republican candidates support the city's "affordability crisis" as they've called it, a declining real-estate market; but said they know people who've been priced out of the area.

"I think that without property tax reform, you will continue to see Vermont forced to leave their homes,"

said Shamski, 42, who is currently a stay-at-home dad. (He said he's starting a company but couldn't share details because it hasn't been trademarked.)

Campaigning door to door with all three children in tow, the rapid-talking Shamski sold personal constraints he doesn't want to "just run" the state's education funding formula, his women who leave change their people's moods and took his brochure without offering an opinion — even when he brought up the topic himself.

In his budding public service career, he seems to relish his reputation as a rags-to-riches. If he had one bumper sticker, it would say "Quotations Anonymous." Shamski said, praising to Carol his daughter. (He doesn't credit Shamski for that slogan. Nor does he mention controversial LBJ

POLITICS

prezident Timothy Leary, who popularized the expression in the 1960s, before Shamski was born.)

One of two board members to vote against the school budget, Shamski actively campaigned against it. He held a vocal press conference before Mayor Mira Wernke announced his support for the budget, criticizing Wernke's absentee ballot procedure.

"It is not afraid to be a voice that disagrees with the majority," confessed Patrick Haddock, the school board chair.

At one point during Shamski's door-to-door campaigning, a woman drove by slowly and waved. According to the candidate, she carried the mayor and other Burlington Democrats before the school board election, urging them to help stop her from seeking greater political ambitions. Shamski dismisses critics like these as "a small minority of extreme misdeeds."

That group would include some Democrats, such as Burlington City Councilor and O'Halloran campaign treasurer Tom Ayres. He's voiced concerns about Shamski's conservative ties — to the group *Awake Again* Magazine and its *Awake* magazine, a deep-pocketed Burlington donor and friend of Shamski's who gave generously to his school board campaign.

Shamski reacted he's too independent to be influenced by campaign donations, and that Ayres raised the issue in an attempt to discredit his campaign.

Wright agreed. Describing Shamski as "very articulate" and "an absolutely tremendous campaigner," the Republican lawyer noted what he described as an effort to "denigrate" Shamski, who, he said, has "become sort of a hero with regard to his efforts on the school board."

Shamski's opponent, Jon O'Halloran, lives half a mile from Shamski in the house she's occupied after the last 34 years. Drinking a tall mug of coffee at a paper-strewn dining room table, the self-described "generic Democrat" said she'd been a witness to the ethos of new young families, exclaiming, "This whole neighborhood is turning into what is wonderful!"

What about Shamski's claim that high taxes are forcing people to flee?

"That's an attractive argument at first glance," O'Halloran said, before countering that there are plenty of other reasons leading older people to move — poor public transportation options, safety concerns about living alone. She noted that

residents on fixed incomes are already paying taxes based on income rather than property values.

A single member of two grown children, Chisholm maintained mid-career free-lance and entry-level career to stretch her (she never Shandi appointed her to the House in 2010, and she was unseated again in 2012).

While Shandi talks a lot about re-vamping tax systems, creating jobs and fighting the heroin crisis, Chisholm's goals are smaller in scope. Her latest project, trying to make it easier for people coming out of prison to find housing and employment. If reduced, she'll make a third attempt to pass legislation that would prevent employers from asking prospective employees for job applications whether they're convicted felons.

IT'S POSSIBLE TO BE YOUNG AND BRIGHT AND REPUBLICAN. IT'S ACTUALLY POSSIBLE.

MICHAEL LY

A member of the House Committee on General Housing and Military Affairs, Chisholm is probably best known in the Statehouse for successfully promoting a bill regarding the Vermont National Guard to give the legislature an annual report on small business within its ranks. House Speaker Shap Smith described her as a "pragmatic, progressive-minded Democrat" and said he was "confident" she'd get re-elected.

Campaign finance filings show that Chisholm has raised \$482 (including donations from Gus Senne Vincent and the Marijuana Policy Project) and lost herself \$1,560 while Shandi has raised roughly \$990, including \$500 from what was listed as the "Burlington Vermont Republican City Committee."

Shandi and Chisholm have one thing in common: They are natural politicians — voluble, energetic and seemingly at ease going from house to house, asking strangers to vote for them.

Four for Two

Over in the Champlain 64 district, incumbent Jessica Cole isn't so keen on "glad-handing." "Running campaigns is gross," she said. "I just want to do the work I want to make the world better. I don't want to do the political part."

The contest for two seats here is more crowded. The Republican duo of Ly and Wright is facing off against Cole, Rob Hooper, a Democrat and former president of the state employees union, and two

Berlarian, perennial candidate Layla Pfaff and Roy Callow.

Wright met Ly when she was going door to door during the last election and later courted the young Republican to run. Now they are making the rounds together, with Wright bringing her political capital to the first-time politician.

Ly began knocking on doors early — in June — and estimates her list nearly 1,500 houses. "At least every other door — they are excited to see someone who cares about property taxes — a candidate who's going to make that central."

But as the two jogs worked Pleasant Avenue, only a few people brought up their property tax burdens. The man who was upset about his suggested the legislature would ignore Ly's financial expertise. "They'll regret that," he said.

On the positive side, a handful of residents were friendly with Wright and, at his suggestion, she'd vote for Ly, too.

Ly and people still "get a puzzled look" when he is Ly's brother's Republican. "It's possible to be young and bright and Republican," he joked. "It's actually possible."

Ly, 33, is founder and sole employee of Burlington CFO, through which he rents himself out to companies as a chief financial officer (his wife's name says it all). Ly began his play a big role in his life. His parents were Buddhist, but he and his mother converted to Christianity. Ly said in recognition of the religion that helped them recruit their first American. In 2010 the *Seattle Times* published a story about his efforts to encourage fellow evangelical Christians to reach out to Muslims.

Cole, too, has religious roots. A stay-at-home-mother turned chemistry and biology professor in Pennsylvania, she was planning to become a minister at a United Methodist church but then she "made a same-sex partner, and that kind of ended the idea." Instead she became a Quaker and moved with her partner in Burlington in 2003 to work on a campaign to legalize gay marriage. She's married in the women for whom she left the ministry.

After running unsuccessfully for state rep twice, Cole won in 2012. A member of the House Committee on Government Operations, she recalled working on a pension portability bill that passed early in 2013. Cole recounted how taxpayers needed to be convinced before the bill came up for a vote. "I just had to reach deep," she said, "bring a church in but to her about." "They were trying to deny my baby."

In addition to promoting single-payer health care and energy efficiency, Cole is also calling for changes to the property-tax



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Fracas in Arizona Prison Leads to Lockdown for Vermont Inmates

BY MARK DAVIS

Thirteen Vermont inmates have been in solitary confinement for a month or so Arizona prison after guards used a "chemical agent" to quell their 36-inmate rampage, Vermont Department of Corrections officials confirmed to Seven Days last week.

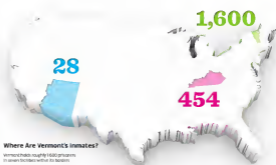
The group refused to enter their cells when ordered and began smashing televisions, microwaves and other equipment, according to officials. They were frustrated by restrictive rules on their movements inside Arizona's Florence Correctional Center, the DOC said. They were also reportedly upset about being sent out of Vermont, beyond the reach of family and friends. Vermont currently houses 492 inmates in the Corrections Corporation of America because there isn't enough prison beds to house them inside.

Though no one was seriously injured in the August 23 incident, it could have long-lasting concerns about Vermont relying on CCA—a company that has been subject to lawsuits alleging poor supervision and inmate care—and sending inmates thousands of miles from the people who would conceivably support them when they are released back into the general population. Both Lippichia, supervising attorney from the Vermont Prisoners' Rights Office, said he had gotten little information about what DOC is calling a "disturbance"—not a "riot." His agency is considering seeking investigations in Arizona in response.

Concurrently, a group of advocate who have long been critical of Vermont's reliance on distant private prisons has been preparing to roll out a public-relations campaign in the coming weeks. They're urging lawmakers to reduce the state's prison population, which would eliminate the need to send inmates out of Vermont. Sen. Winters, who runs Vermonters for Criminal Justice Reform, and the previously unopposed Arizona incident heightened her group's concern that the DOC is unable to supervise its inmates when it turns the matter to CCA, Winters says. A retiring Democratic state representative from Burlington.

"If this had happened in Vermont, we would have heard about it," Winters said. "We have concerns about private prisons and people being sent away. It makes a border for the state to provide the struggle you're in and it's not good. This is something the state imposes on people, and therefore the state has an obligation to supervise it. That's hard to do when it's a private prison, especially if it's so far away."

In a written statement, CCA confirmed the incident and the inmates' subsequent



Where Are Vermont's Inmates?

Vermont holds roughly 1,600 prisoners in seven facilities within its borders.

Through the Corrections Corporation of America, another 454 Vermont prisoners are held in facilities in Kentucky and 28 are held in Arizona.

punishment, but did not provide additional details. "CCA correctional officers receive hundreds of hours of initial training, and undergo intensive annual instruction, which includes best practices in defusing conflict among inmates and the rapid, safe and humane resolution of inmate disturbances," wrote Jonathan Harris, senior manager of public affairs.

It has been nearly two decades since the Vermont DOC had room for all inmates that judges send into its custody.

Currently, the state has 2,100 inmates who are either awaiting trial or are serving their sentences, but only 1,600 prison beds in the DOC's seven facilities.

Vermont has the final deal on a two-year, \$44 million contract with CCA to handle the overflow. Roughly 454 Vermonters are housed in CCA's Lee Adjustment Center in Kentucky, Ky. Inmates who have committed serious disciplinary infractions at Lee or any of the Vermont facilities are sent to Florence, which has a higher level of security and restricts inmates more than the other prisons.

The 28 Vermont inmates in Florence live together in a small wing of the prison, which also houses inmates for the state of California and the U.S. Marshals Service.

Both California and the Marshals Service require that CCA keep their inmates separate from others, isolating the Vermonters, according to Richard Byrne, the DOC's out-of-state unit supervisor. That means five inmates have latches or outdoor spots that allow the kind of movement prisoners in Vermont or Kentucky enjoy, Byrne said.

He went on. Shortly before noon on August 23, the inmates staged a coordinated resistance and refused to reenter their cells when ordered as part of their protest. Byrne declined to give further details of the incident or describe what "chemical agent" guards used to end the fracas.

A CCA investigation revealed that just under half of the Vermonters there participated in the incident. As punishment, 13 were placed in what prison officials call "segregation," confined to individual cells for 23 hours a day.

Byrne said it is unclear how long the punishment will last—CCA, not Vermont DOC, is in charge. The latter uses segregation as a disciplinary technique only if inmates are considered a danger to their fellow prisoners, Byrne said.

In response to the incident, the DOC

sent a team of investigators to Arizona on September 10, inspected the prison and talked to some of the inmates over a two-day period. They found no problems with the facility and took no action, Byrne said.

"We knew that population would have limited movement, given the reasons they are out there. We went to make sure it's running effectively and the population is being treated fairly," Byrne said. "[Inmates] reported back that there is limited movement, but [all] glaring issue it's very well-run."

Still, both DOC officials and the agency's critics say that shipping inmates far from Vermont causes hardships on both the inmates and their families.

When Bernard Carter was sentenced for an aggravated sexual assault 20 years ago, the Newport resident went to prison in Virginia, where Vermont formerly had a prison contract, and then to Lee Adjustment Center, 1½ hours east of the last 15 years there.

His 61-year-old mother, Ruth Carter, says she and her husband could only afford to see him once a year, spending an annual \$1,000 to fly to Kentucky for three days. They stayed from 8 a.m. to 3 p.m. inside a supervised prison recreation room talking

CORRECTIONS

to their son and occasionally buying him a soda or snack from a vending machine.

Carter says she would have visited her son every weekend if he had been incarcerated in Vermont.

"They need to bring them back because a lot of them have no one," Ruth Carter said. "The families of most prisoners are poor. Most of them can't afford to travel out of state. So who is calling? The parents, the wives, the children — it's just not right."

A few weeks ago just after the discussion, Bernard Carter was transferred from Kentucky to Arizona. His mother says she and her husband cannot afford to travel to Arizona and will have to visit until his release, scheduled for 2036, to see the 16-year-old again.

"They need their families," she said of the inmates. "Families need them. It's the only way."

DOC says it would prefer to not have to rely on CCA, but that it is a relationship of necessity.

While Vermont's crime rate has fallen in the past decade, the inmate population hasn't declined because of a dramatic spike in the late 1990s. Vermont currently has double the number of inmates it had in 1996, owing mostly to tough-on-crime sentencing laws.

Based in Nashville, Tenn., CCA has 94,000 prison beds in 33 prisons, representing 85 percent of the country's private prison market. That company allows it to offer customers — states such as Vermont — the best prisoner price, and it has enough money to keep all the Vermont inmates together, a key point for the DOC.

Two years ago the DOC did not approve a bid from Maine, which would have placed Vermont inmates throughout that state's sprawling prison network. It also was more expensive than CCA's offer of roughly \$67 per inmate per day.

"They are not without their blueprints, but they're porous to be consistent in terms of use, relationship, and because they're in big, they're always cost competitive," Andrew Pollito, administrator of the Vermont Department of Corrections, said CCA.

In 2004, inmates rioted inside Lee Adjustment Center after allegations of guard abuse, and inmates have been filed across the country concerning law supervision, including a notable one in 2011. Multiple inmates claimed correctional

workers encourage threats among inmates and denied their involvement in a game they dubbed "Gladiator School."

In January, the warden at Lee Adjustment Center resigned after incidents of violence cost 200 Vermont inmates on a three-week lockdown. The state of Kentucky has stopped sending inmates to Lee altogether — in part because correctional reform has reduced its overall inmate population.

Pollito acknowledged that his agency can do little to supervise the Kentucky and Arizona prisons, and that the follow-up inspections may not give DOC investigators an accurate picture of the daily lives of inmates.

"Anybody we deal with is going to know we're coming," Pollito said. "It's hard to just show up. I want to get to a point where our-of-state isn't an issue."

While avoiding specific proposals, Pollito said, he tentatively supports the goals of Winitsky's group, which will urge lawmakers to expand options such as pretrial house detention, community service in lieu of jail for minor offenses, and recovery programs for nonviolent drug addicts.

Pollito also said he hopes to expand vocational housing programs for inmates in the coming years. At any time, the DOC has a handful of inmates who have passed the minimum sentence date but are kept behind bars because there is no supervised release in which they can start serving probation.

Just last month, the DOC received a \$1 million bid to grant parity in sentence reductions. Pollito said the money will fund increased counseling and other services for higher-risk inmates who have served their time but are deemed likely to reoffend.

Ultimately, Winitsky said, her group wants to see Vermont cut its inmate population by 300 prisoners, eliminating the need for CCA within three years.

It may be too ambitious.

"There isn't anything on the table right now that would put us there that quickly," Pollito said. "We're talking about reducing incarceration — that's going to come with significant public costs."

Later this month, DOC is scheduled to review proposals for a new contract to house Vermont's inmate population. CCA is expected to be among the bidders. ☐

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Independent Docs Struggle to Compete With Hospitals

BY KATHRYN FLADD

Consider your run-of-the-mill ophthalmology. According to paperwork generated by MVP Health Care, the average paid an independent physician roughly \$350 to complete the procedure. The same answer paid a doctor employed by Fletcher Allen Health Care nearly \$1,600 for the same visit.

Independent doctors in Vermont complain that such rate discrepancies are putting the squeeze on small practices. Hospitals, they say, have significantly more negotiating power with insurance companies — and are able to command higher payments as a result. It's an extra burden on docs trying to go it alone in private practice — and it's pushing some of them to sell out to hospitals.

"We're just talking about people with the exact same training, the exact same degree, being paid differently," said family medicine doctor Paul Reuss, a partner at Rivergreen Family Health in Williston and the chairman of Healthfirst, Vermont's 4-year-old association of independent physicians.

The state is taking notice. In an act passed last spring, legislators told Vermont's health care laws, Sen. Tim Lohr (D-P. Champlain) called for the secretary of administration to study disparities in reimbursement rates and recommend whether or not the state should prohibit insurers from reimbursing independent physicians at lower rates. That report is due December 1.

In the meantime, independent physicians are making their case, and Healthfirst has its first executive director — in a letter addressed to Secretary of the Administration John Spellington on September 10, South Burlington graduate Lynn Heyman wrote that independent reimbursement rates "jeopardize the survival of practice life ours" and that the same goes to "simply and obviously unfair."

The Vermont Medical Society estimates that roughly a third of Vermont physicians are in private practice — a slightly lower percentage than the estimated nationwide average of 28 percent.

It's difficult to find out how much insurance companies pay health care providers for medical procedures, Vermont's two insurers — MVP and Blue Cross Blue Shield of Vermont — consider the negotiations to be proprietary. The Healthfirst relies on Vermonters to turn over their "explanations of benefits" paperwork that shows post-procedure detailing how much the insurance company has agreed to pay.

Analyzing those EOBs, Healthfirst found that Blue Cross, the state's largest



private insurer, paid Fletcher Allen Health Care \$195 in professional fees for basic consults with outpatient questions. That's compared to \$109 for independent docs. Fletcher Allen pulled in \$2,244 for gallbladder surgery; independent doctors received less than half — \$1,020 — for the same procedure.

Hospitals are quick to point out that their doctors are on salary, the professional fee doesn't go directly into the doctor's pocket. Where it does go, presumably to the bottom line — said, hospital officials say, to subsidizing more expensive specialties that don't see a lot of patients. "Think neurologists or trauma specialists."

"We provide the service for the area and the community, but then really turn the volume to completely support those programs," said Rick Vincent, the interim vice president of finance at Fletcher Allen. "If we didn't provide them, they wouldn't be offered in the region."

Independent physicians don't buy the subsidization argument, because hospitals already charge "facility fees" to Medicare, Medicaid and private insurers. In theory, the extra income is supposed to finance the overhead required to run a larger medical operation, keeping the lights on, staffing the ER and so on.

In practice, the facility fees are problematic, according to Allan Ramsey, a former Fletcher Allen family medicine

doctor who now sits on the Green Mountain Care Board.

"They're an incentive for the hospitals to consolidate and buy up practices," said Ramsey. When hospitals acquire formerly independent practices, he explained, they can start changing both professional and facility fees for the services provided there.

Ramsey's board is crunched by data on price variations in Vermont, using a statewide database — the Vermont Health Care Uniform Reporting Evaluation System — that compiled claims information from Medicaid and commercial insurers. That report is being presented at the board's October 2 meeting. Data, not medicine, should guide Vermont's decisions about health care reform according to Ramsey.

Medicare and Medicaid reimburse independent practices and hospital facilities at the same professional rate for services — but they also don't negotiate those rates with facilities. Vincent, at Fletcher Allen, said that's what's responsible for the so-called "cost shift" in health care. Reimburse increases to Medicare and Medicaid payers haven't kept up with inflation, hospitals and private practices also rely on commercial insurers — like MVP and Blue Cross — to make up the difference.

Vincent said that Fletcher Allen aims down to negotiate payment rates with commercial insurers on a yearly basis; by contrast, Reuss, the independent family doc

in Williston, said that standalone practices have to practically beg insurers to even come to the table. Only after private practices threaten to drop patients covered by a particular insurance plan, or to refuse new patients, will insurers participate in the rate conversations, Reuss said. Then the negotiations are "pretty one-sided," he said. "They say, 'Well, we respect you, we know you're a good practice, but we can't afford to pay you more.'"

Reuss said that with just two major private insurers in the state, independent physicians can't afford to walk away from the rates being offered.

"For smaller practices, it's 'Take it or leave it,'" said Reuss. "They know we can't say no."

"It isn't about trying to squeeze independent physicians," countered Cary Gustafson, the director of government and public relations at Blue Cross. He said insurance companies have to work with hospitals, which provide services patients in the region need, to make sure the institutions can cover their costs.

Gustafson said the company is "in with both feet" when it comes to pursuing health care reform. "We're working on ways to change how physicians are reimbursed so that it's fair and adequate," said Gustafson.

The kind of major health care reform efforts Vermont is exploring could potentially make most the issue of unequal

professionals for payments. Robin Lango, the state's director of health care reform, says Vermont is exploring ways to move away from the "fee-for-service" model — which is at the root of independent physicians' complaints.

Ross supports the state's push for single-payer health care. But he doesn't want to see the state pursue so-called "single-provider" health care, he argued, that private practices and hospital-employed physicians alone are crucial for Vermont's health-care ecosystem.

Anyway, with the Green Mountain Care Board, agreed that diversity is important. Some doctors, like Ross, prefer to work for themselves rather than for a bigger organization. Patients, meanwhile, like to have choices.

For now, though, Ross said his practice is running on "batter this" margins due to the lower reimbursement rates. He pointed to recent improvements and acquiescence at Fletcher Allen: a \$91 million land deal to expand on Tully Drive in South Burlington, a \$15.8 million renovation to the hospital's emergency unit, and a new urgent building with 126 private rooms. By contrast, he said, "We have our own kids painting ear rooms, doing the landscaping, mowing the lawn."

Doctors aren't the only ones with a stake in reimbursement rates. Ross pointed out that patients rarely realize that the same procedure could cost less or more depending on the doctor who performs it. "With these large deductibles and copays they have now, these costs come right out of their pocket," said Ross. "They have to pay the rates these insurance companies negotiate."

Ross experienced this firsthand when he found himself on the patient's shoes. He worked on MRI of his shoulder and his doctor in Chittenden County ordered the test at Fletcher Allen.

Ross called his insurance company. He had to push hard to get the insurer to reveal different provider rates. He learned that if he had the MRI done at Copley Hospital in Manchester, it would cost \$2,000 — \$2,000 less than the same procedure at Fletcher Allen.

"I saved a lot of money just by driving out there one beautiful winter morning," said Ross. "I don't read doing that, and lots of people don't even realize that, but most people don't even know it to ask." ☐

Disclaimer: This article is the domestic partner of Seven Days publisher and creator Paula Dowdy.

Contact: kathy@sevendaysvt.com

New North End ern

system. The state should rely more on income taxes rather than property taxes to fund education, she said.

What of Ly's line of argument — that the current set of lawmakers hasn't done enough to change the way the state funds education?

"Michael Ly is so inexperienced," Cole said, noting the solution is more complex and requires more political buy-in than her young opponent likely realizes. "He has no understanding of really what this is all about."

Hopewell was an unexpected addition to the race — supporters wrote her onto the ballot. The retired probation officer for the Vermont Department for Children and Families served two terms on the school board and ran in the primary for the same House seat in 2002. He said he planned to run again, but not this year. His father died recently. Hopewell said he won't actively campaign but, with his name recognized, he stands a chance.

If he wins, it won't be because he raised a lot of money. Hopewell hasn't even hit the threshold that requires him to report campaign-finance contributions. Cole has about \$500 on the books of a loan from her wife. Ly has raised more than \$5,000.

Republicans and Democrats agree that both Shumko and Ly face uphill battles.

Don Turner, the House minority leader, said he's thrilled to have two young — and visible — newcomers in Burlington, but the party's coffers are pretty depleted. "I think that we will do everything we can to help them. I'm disappointed to say I don't have the resources my opponents on the Democratic side have."

How worried are the incumbents? Cole wasn't about to predict the outcome. "Different people vote for different reasons... I really wish people would based on the issues, but I'm afraid not that many people drive that much."

"You see Leah? I'm not going to say" said O'Neil, knocking on her wooden dining room table. She also mentioned that she's "been on the ballot" for various positions over the past 30 years. ☐

Contact: office@sevendaysvt.com

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Up on Stage: Theater News

BY PAMELA POLETON

Last week we gave you the full performing arts preview — if you missed it, you can still read it at www.nytimes.com. That was all about the 2004-15 seasons presented by the **FLYNN CENTER FOR PERFORMING ARTS**, **IMPULSE! CENTER FOR THE ARTS**, **THE MARIN OFFICE HOUSE**, the **AVENUE LOREY SERIES** and others. Over the next few weeks, we'll take a peek at what local theater companies have in store for their stages — and a little behind-the-curtain news. Act 1...

Vermont

Stage Company

In residence at the FlynnSpace for Season 31, **VERMONT STAGE COMPANY** brings the usual mix of four diverse contemporary productions. It also offers the non-traditional *Winter Tales*, a camp holiday collection of local storylines and miniature scenes served with cookies and hot cider; and the fourth annual "Take Off" workshop, where one play in three sections, each with a different director and cast.

Producing artistic director **CRISTINA KUCER** will take the director's role for most of the new shows, mainly for budget reasons, she explains, but also "because I really love both of the plays I'm doing." The first is in production right now and opens next week: Christopher Durang's *Vanya and Sonia and Masha and Spike*. Chalkboard firm will recognize some of these names (and may have seen the **WESTON PLAYHOUSE's** production this past summer). A 2004 Tony winner, on Broadway just last year, Durang's work is a comedy but *Wings* is a Chalkboard mainstay with a contemporary spin.

Also's other directorial turn is the more poignant *The Mountaintop*, written by Caryl Phillips, reimagines Rev Martin Luther King Jr.'s last night. "It's a rugged realism story about this man who wants him at the [Lorraine Motel] the night before he is assassinated," says Kucer. "It's really powerful, it humanizes King as well as lifts him up." Originally produced in England, the work won a *Lorraine Olivier Award* for Best New Play and "now is one of the top 50 plays being produced nationally," Kucer says.

VSC's other two new shows are *Grig* — written by Lee Duffy Adams and directed by **JARAH CHILKOTEN** — and *Singlet*, an original work by **ANDREW OF SHILBURN** (VSC produced his *The Quarry* last year) and directed by **NORM HANCOCK**. *Grig* is a Restoration comedy based on the remarkable life of a real figure the

"first professional female playwright," *Aphra Behn*. According to the play's description, the 1600s have nothing on the 1600s — except, for love, drugs and rock and roll.

Lost Nation Theater

Montpelier's professional, no-residence company **LOST NATION THEATER** is actually at the end of its season, which runs April through October. And it's finale is a double whammy: *The 29 Steps* and *Cursing of Errors* in repertory. *Seven Days* theater critic **ALEX KUCER** has already found both suitably hilarious (see his review of the latter on page 26 this issue). Perhaps it's no surprise that four of the actors appear in both productions. And each has multiple roles in both. "They're gluttons for punishment," says **KATHLEEN KUCER**, cofounder of LNT and director of *Steps*, cheerfully Her husband and



LNT cofounder, KIM KUCER is directing *Errors* with **JOHN GARDNER**.

Kucer admits that scheduling two productions simultaneously has been "a little more challenging than we

anticipated" but says the company just wanted to try something new.

Also new this year is *LNT2*, which offers lower-price tickets to the youngest ages 18 to 40. "We're getting more and more people to sign up for it," Kucer says. She's happy to say, as well, that the new social hour is "catching on." That's an after-the-show collaboration with several eateries in town to encourage audiences and theater crew alike to mingle, have a drink and discuss. "People enjoy the opportunity to hang out with the actors," Kucer says.

Looking to the rest of this year, LNT will produce seasonal favorites the musical *Edgar Allan Poe Spoofacular* on November 1 (Kucer promises "an aerial act") and entertain the costumed revelers, and it's a *Wonderful Life*, produced as a live "radio" play on December 8 and 9.



The photos: Vermont Stage Co. (left)



Ona-Blackie, Honing her craft at Goddard School

And the new season? "We're in wait-and-see mode before we can announce the spring schedule," says Kuzma. "If we do walk with 3D Steps and Comedy of Errors, we can do some of the bigger shows we have in mind!"

Girls Nite Out

Two weeks girl-girl Burlington-based theater company **GIRLS NITE OUT**, founded in 2000, produces one show a year, always choosing a play with an exclusively or mostly female cast. This fall's offering is *The Anna Dornetta*, a revue that spans — racially and culturally — "the era of bald hoops and divination and the fight for equal rights" (Advises GNO). "This! Dainty Springfield meets Tina Turner!"

Boudas showcasing the vocalizing girls onstage, this year's production is a sister act behind the curtain, too. GNO cofounder **JANET SCHWABER** produces and her sis, **EMILY SCHWABER**, directs. **ASHLEY MORAN** handles music direction. The girls get their group on this week.

Off Center for the Dramatic Arts

Stratford's **OFF CENTER FOR THE DRAMATIC ARTS** is not a presenting organization but an essential black-box space with affordable rent for individuals and small groups. Cofounders **PAUL VERMAAN**, **GENEVIEVE MCPHAIL**, **STEPHEN BOLDERS**, and **JOHN D'ALESSANDRO** do sometimes perform or produce their own works, but mostly Off Center hosts any number of local theaterians, musicians and comedians.

What's next? This week, **MOORE ARTS** (that's **DAVID BROWN**) produces "Comedy Souls," three evenings of solo performance by four actors — **DAVID BLAKE**,

ANDREW MCCORMACK, Schrubel and Schels himself — as well as poet **DAVID HENRY**.

Stay tuned for more acting set later this month.

Northern Stage

The big news at White River Junction's professional theater company is a new format. Well, not quite yet. Following a groundbreaking ceremony for its new building that Thursday at noon, attendees can catch a special performance of current production *Into the Woods*. And theater lovers anywhere are welcome to contribute to the capital campaign. More on **NORTHERN STAGE** next week.

INFO

Verbs and Souse and Poems and Spies October 8 to 26. **Winter Tunes** December 10 to 18. **Let's January** 18 to February 15. **Sleepers** March 11 to 29. **The Moonknight** April 22 to May 12. **One Whole Day** June 18 to July 22. All daylong in Burlington. Photo and times vary. stage.org.

The 3D Steps and Comedy of Errors run in repertory Thursday through Saturday through October 18, 19 city hall. Auditions in Worcester. Check 3dsteps.com/repertory for dates, times, prices and future shows.

The Prince Generators Thursday through Sat. day October 2 to 10, 7:30 p.m., at Main Street Landing. theprincegenerators.com.

Victorian Souls Thursday through Saturday October 2 to 4, 8 p.m., 10 p.m. Tickets for the Dramatic Arts offcenter.org. \$6 to \$60. Reservations: 763-643-4038. offcenter.org.

Into the Woods by Stephen Sondheim and James Lapine, directed by Carol Bunch. Wednesday through Thursday, October 1 to 2, 7:30 p.m. Sunday, October 8, 8 p.m. (see website for future details). At Northern Stage's Open House in White River Junction. \$30 to \$55. northernstage.org.

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Opera Company of Middlebury Picks a Favorite

BY AMY LILLY

La Traviata is the world's most-performed opera. According to Operabase, a website that compiles opera statistics from around the world, this season alone (2016-17) will see Verdi's swanhorse performed 748 times. Make that 750. The OPERA COMPANY OF MIDDLEBURY, which is not yet on Operabase's radar, will perform *La Traviata* twice this weekend.

Two elements account for the opera's continued popularity since its premiere 161 years ago: music and story. "People know the music from *Traviata* even if they don't know they know it," says OCM board member SCOTT MORRISON, who posts favorite CD, DVD and YouTube recordings of each opera the company produces on its website. "The music has more wonderful arias and ensembles than almost any other opera. In terms of hit tunes per minute," he continues, only Carmen and *La Bohème* can compete.

And the story adds this 77-year-old former University of Kansas Medical Center psychiatry professor delivers an emotional wallop every time. "It's the bad girl who's really a good girl at heart," Morrison summarizes, "who wins the wealthy man, then gives him up because it would ruin his sister's chances for marriage. Well, I mean, there's not a dry eye in the house when she gives him up." Next, one might add, when she dies of TB after proving herself a selfless saint.

OCM's production will prove back *Traviata* to highlight its music and dramatic makes. The company calls this approach "royal court opera" not quite the full production OCM does each June, but not the old "back and back" style of concert opera, either. Morrison explains: With conductor Alexander Plascov's full 25-instrument orchestra in the pit, the cast—starting soprano Rochelle Bard as the "fallen woman" Violetta—will appear in formal concert dress but act out their parts using a few key pieces of furniture. Led by AMY KAUFMAN, the MIDDLEBURY COLLEGE CHORUS will sing the chorists' part from seats at the back of the stage.

OCM executive director OGDEN ANDERSON thinks the tendency to reproduce the opera's 19th-century setting, complete with busy actors, sacrifices gains in the way of conveying its emotional power to a contemporary audience. "I call it the tyranny of the bad face," he says. In insouciant versions, *Traviata* and formal gowns are appropriate costumes for a present-day story about a high-end prostitute holding court in



her New York City life. The language will be updated, too. Anderson has adjusted standard English translations of the Italian libretto so that the spectators will read with a more contemporary ring.

The updating is apt: *Traviata* was the first opera to be set in its own time, says Morrison, who will give the preperformance talk on Friday. In fact, Verdi's opera house La Fenice, which premiered the work in 1853, deemed it too risky to present an audience with a story about a contemporary courtesan and social outcast. Verdi and his librettist, Francesco Maria Piave, were tasked with rewriting the opera in the 1700s. More than three decades passed before composers felt comfortable situating it,

as intended, in 1850—the setting specified by the Tuscan novel on which it was based, *La Dame aux Camélias*.

Undaunted by the prohibition of *Traviata* productions since then, Anderson says he welcomes the opportunity to make the opera "new and fresh and exciting." Meanwhile, he adds, he gets his rare opera fixes from the company's annual June production, which typically features works "a little on the fringe," from Mascagni's *Thais* to that past season's *Diabolo in Algerie* by Ravel. (The next selection breaks that trend: Puccini's *Tosca*.) OCM's recent addition of well-loved opera in concert format—Mozart's *Notturno* by Puccini in 2012, and now *Traviata*—is an economical way for the company

to expand. Many singers already have these standard parts in their repertoires and can arrive for rehearsals less than a week ahead.

OCM's dress rehearsal on Wednesday night will be ticketed. That's because, as of this writing, only 15 tickets remain for Friday's performance and none for Sunday's. Whether that's because of the popularity of *Traviata* or of OCM is unclear. As Morrison says of the 16-year-old company, "We have developed an audience who will come to anything we do."

In the meantime, audiences can revel in Verdi's music using Morrison's best of choices, including a YouTube link to soprano Anna Netrebko's impassioned delivery of the courtesan's most famous aria. Morrison just crated a 30-year stint reviewing new classical CDs for Amazon, he used to rewire a box heavier than he could lift every month, he says. He recommends the 1977 Deutsche Grammophon *Traviata* recording of Carlos Kleiber conducting Tiana Catalano and Plácido Domingo, a version that New York Times classical writer Anthony Tompkins has recently singled out.

PEOPLE KNOW THE MUSIC FROM TRAVIATA EVEN IF THEY DON'T KNOW THEY KNOW IT.

SCOTT MORRISON, OCM BOARD

And, admitting he's one of those old guys who still thinks about the golden age of opera, Morrison directs listeners to a second recording. This 1960 RCA set includes some of the cast he heard live in 1952 when the Metropolitan Opera, then a traveling company, brought Robert Merrill and Richard Tucker to Orléans for Morrison's first experience of Verdi's hit. "I was 12 or 13, and I was knocked out," he recalls.

Traviata will do that. ☺

INFO

Verdi's *Traviata* in staged concert performance by the Opera Company of Middlebury draws rehearsal Wednesday October 1, 7:30 p.m.; OCM performances Friday October 3, 8 p.m., and Sunday October 5, 2 p.m. Ticket: Town Hall Theater, Middlebury 945-230; www.opera.org

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ART

Untitled Log. by Robert Gabor

MIDD GRAD TAKES MANHATTAN

A Middlebury College graduate will join a select set of living American artists when the Museum of Modern Art celebrates his career with a full-scale retrospective. Titled "Robert Gabor: The Heart is Not a Metaphor" the show of 130 works in a variety of mediums opens at the Manhattan Museum on October 4.

"Early on," trumpets a MoMA press release, Gabor's sculptures declared themselves an indispensable part of the landscape of late-20th-century art.

That oeuvre includes objects such as household furniture, sinks and body parts—all made by hand—as well as room-size installations that have included running water. "Gabor's meticulous sculptures explore sexuality, relationships, nature, politics and religion," writes New York's Matthew Marks Gallery, which represents him. "His work is often based on moments from his childhood or on familiar subject matter from around his home or studio."

A New York Times review of a 2000 Gabor retrospective in Switzerland situated him "at the forefront of a generation that emerged in the 1960s and devised new ways to fuse the personal and the political, the accessible and the mysterious." Times critic Miksa Smith added that Gabor's "haughty, gender-bending body cranked from a forest sculpture" had been "drawing" a chorus of "superheroes" from visitors to the show at Düsseldorf's Schaefer Museum.

A couple of Burlington-area cineastes of Gabor's offered recollections of his time at Middlebury (1973-77) and in New York City in the years immediately afterward.

"You could tell he was a rare visionary," says JENNIFER ROYCE, a

clinical social worker and therapist. Figure drawings he made in college had "great emotional depth," Royce says. The later collaboration with Gabor on dance pieces she choreographed in New York 30 years ago. He created sets that Royce describes as "beautiful and evocative abstract collages."

ROSE CORNELL, the Progressive Conservative candidate for lieutenant governor, got to know Gabor through the art department at Middlebury. The two were living a few blocks apart in Manhattan's East Village in the mid-1980s when Gabor agreed to build the first model of an underwater turbine. Cornell had invented. Lamentably, Cornell relishes Gabor's rendering, which was used to craft the blades for the actual turbine, was subsequently discarded by officials at New York University where it had been stored.

Connecticut native Gabor, now 60, was dogged in his ambition to become a professional artist. Cornell recalls: "I couldn't imagine the world discarding him from pursuing his art. In a way," he says, "that made it inevitable he would receive recognition."

Awareness of Gabor's work—in the art world and beyond—exploded in 1997 when he exhibited in Los Angeles what is probably his most infamous piece. It's a portrait in life-size sculpture of the Virgin Mary, arms outstretched with a cultist pose, running through her belly. Times critic Smith called it a "masterpiece." Other viewers have chosen less positive terms to describe it.

KEVIN J. KELLEY

INFO

"Robert Gabor: The Heart is Not a Metaphor" Museum of Modern Art, New York City (October 4 through January 18, 2015, noon-6p)

PANEL DISCUSSION



KARA WALKER

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PANELISTS
CHRISTINA SHARPE
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PANELISTS
JOHN GEDENKI
Associate Professor of English,
University of Vermont

Kara Walker is one of the most complex and prolific artists of her generation, and a recipient of a MacArthur Fellowship or "genius grant," in 1997. She is known for producing provocative artwork that addresses such highly-charged themes as racism, class, and sexuality in the context of African American history. This panel takes a deep look at the development of Walker's work up to the present day. Co-sponsored by Special Collections at UVM's Bailey House Library.

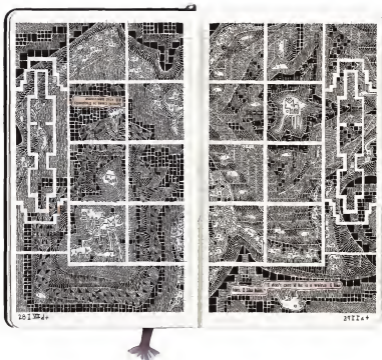
Kara Walker's Works, African American Painting, Painted Glass, Book, 1997, Mount Vernon College Art Museum.

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Vermont Arts Council Honors Three in Annual Gala Awards Ceremony

BY XIAN CHIANG-WAREN



Each autumn, the VERMONT ARTS COUNCIL invites the public and the arts community to gather under one roof — this year, the impressive stained roof of the St. Johnsbury Altarium — for an awards gala and reception.

The central event is designed “to bring focus to people who have been making a huge impact on the arts, its place in Vermont, and Vermont culture over a number of years,” says VAC communications manager XIAN SANCHEZ.

The 2014 Arts Awards Gala will be held on Tuesday, October 7, in Puller Hall at the St. Johnsbury Academy. A community reception follows at the Altarium.

Three arts world masters and shakers are being honored this year: “The Walter Gurl Medal for Outstanding Achievement in the Arts” goes to filmmaker and *Academy Award* nominee *co-founder* **ANDY FROST** after award-winning documents that address topics including foster care and domestic violence. Offbeat’s *Robt The Mercury Heart*, about prescription drug addiction in Vermont, won *Isabel de Goya* **PETER SHANNON’S** State of the State address earlier this year.

JOY FROST, executive director of **CHAMPAIGN ARTS** in St. Johnsbury, takes home the Arthur Williams Award for Meritocracy Service to the Arts. Frost took the helm of the Northeast Kingdom arts center in 2009, under his leadership, *Champlain Arts* has partnered with organizations around northern Vermont and New Hampshire to nurture inclusive, creative environments. “He has really made a difference through *Champlain Arts*, in terms of the vibrancy of the arts in that community,” says SANCHEZ.

Last but certainly not least, the Governor’s Award for Excellence in

the Arts will be presented to former Vermont poet laureate **SALLY KANE**. The 67-year-old was a Pulitzer Prize and a National Book Award in 1982 for his *Selected Poems*. “His had a huge impact on Vermont, but he’s also a nationally known poet and, really, a national figure,” SANCHEZ says.

The annual gala offers the public an opportunity to meet noteworthy artists and arts organizers in person. After all, as SANCHEZ points out, artists are scattered throughout Vermont’s cities, towns, mountains and valleys and rarely congregate in one place.

“Sometimes [awarded recipients] are people you know statewide or even nationally,” SANCHEZ says. “[But] for example, *Andy Frost* — someone in southern Vermont might not know his name because the work he’s doing primarily affects the Northeast Kingdom. But that doesn’t make the work he’s doing any less profound.”

Awards recipients are nominated and selected by VAC’s staff and board members, but sometimes from the public are also welcomed. SANCHEZ characterizes the selection process as “informal” and stresses that the most important criterion is a nominee’s commitment to nurturing others’ creative impulses as well as his or her own.

“We look for people who are going above and beyond, not just doing their own personal creative work but having an impact on the community,” she says.

INFO

2014 Arts Awards Gala: Tuesday, October 7, 7 p.m., St. Johnsbury Academy. A community reception follows at the St. Johnsbury Altarium. Free. Call 802-359-1800 for RSVP by October 3. vermontartsandculture.org

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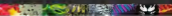
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Dear Cecil,

It seems almost everyone I've spoken with in the past few years has a family member or friend with a diagnosis of multiple sclerosis. What's going on here? Is the incidence increasing? Is it being recognized with greater accuracy due to improved testing? Or is it one of those catchall diagnoses for unexplained problems of the central nervous system?

HarryLlama



Yes, multiple sclerosis seems to be increasing, possibly a lot. A rare disease once upon a time, MS is now the most common neurological disorder affecting young adults of northern European descent in the U.S. alone, an estimated 260,000 to 400,000 people currently have it.

MS is a chronic, incurable condition that can't be prevented or effectively treated. The body's own white blood cells strip the protective sheathing (myelin) off nerve cells in the brain and spinal cord, leading to poor nerve function and a wide range of debilitating symptoms — numbness or tingling, dizziness, weakness, spasticity, loss of coordination, problems with vision and urination. MS won't kill you directly, but it can take five to 10 years of your life.

The causes of MS remain mysterious, although some trends are evident among those who get it. There's a definite genetic tendency toward the

disease, although twin studies show environmental factors also play a part. Cigarette smoking is implicated not only for prevalence but severity of symptoms.

It's long been thought there was a link between latitude and MS — people living above 42 degrees north were more likely to get the disease, and the farther north you went, the greater the risk. A 2011 study in Sweden concluded that the prevalence of MS increased by 1.5 percent for men and 1 percent for women for each degree of latitude farther north. The same effect has been found in Japan and an equivalent southern hemisphere effect in New Zealand, where the risk seems to go the other way.

Other researchers develop the latitude gradient, arguing the real problem is vitamin D deficiency. Latitude figures in this because the greater your distance from the equator, the lower your exposure to ultra-violet radiation, especially

the shorter-wavelength UV-B, and the less vitamin D you produce. Some claim to see a link between spring/early summer birthdays and MS, which could be tied to mothers' lower UV-B exposure during pregnancy.

Research in the U.S. indicates an east-west gradient for MS prevalence, possibly related to the spread of Scandinavian immigrants across the country. Meanwhile, back in Norway there seems to be reduced risk in the northeastern regions, possibly due to greater local consumption of oily fish. To further confuse matters, there's apparently little relationship between MS and vitamin D in Israel, although vitamin D supplements may have a protective effect.

MS is mostly a problem for those of northern European ancestry — it's rare in Asia, Africa and the Middle East. That's not just because correlates tend

to live closer to the equator. In Australia and New Zealand, for example, MS is far more common among those of British background than Aborigines and Maori.

Back to the fundamental question: Is MS becoming more common? Stats look like that. Yep. A 2015 Australian study found the MS prevalence (total cases) rate tripled and the incidence (new cases) rate doubled between the early 1980s and the mid-1990s. A study of one country in Norway found incidence went up by a factor of 2.3 over 30 years, with smaller increases in other countries.

Women have borne the brunt of the jump in MS. Between 1995 and 2000 the ratio of women to men with the disease increased by about 1.4 percent per year. *Norway*'s estimate that women are 50 to 200 percent more likely to be diagnosed with MS than men.

Why? Nobody knows. One possibility is women are simply more likely to seek help for MS-like symptoms. Other hypotheses include more obesity, increased use of oral contraceptives and hormone-replacement therapy and a trend towards later childbirth.

Then again, research shows MS was increasing in women even at the pre-WWII days, and for that matter before any of those other trends had emerged.

Improved diagnosis undoubtedly does explain some of the increase. One study found MS rates in parts of Finland were fairly stable from 1879 to 1993, then more than doubled between 1994 and 1995 — a jump the investigators attributed to greater use of magnetic resonance imaging to aid in diagnosis. (While there's a definitive MS test and diagnosis is partly a process of elimination, using MRI to look for lesions in the nervous system streamlines some of the guesswork.)

Another explanation for the increase is that people with MS are living longer. Still, factoring all that out, the consensus seems to be that there's been a real increase in MS in the past 50 years, possibly due to some unknown environmental cause.

I don't mean to be alarmist. A disease that even as harpists afflict only three people in a thousand doesn't qualify as the next Ebola. The fact remains that if you're a woman of northern European extraction and someone in your family has MS, there's a growing chance you'll get it, too.

INFO

Is there something you need to get straight? Cecil Adams can deliver the Straight Dope on any topic. Write Cecil Adams at the Chicago Reader, 111 N. Dearborn Chicago, IL 60610, or cecil@straightdope.com.

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The Streets of Johnson

Can you take me to the Essex Resort or Spa, I think it's called? The woman at the car wash asked the question was maybe 40, and maybe 400 cuts in a print dress and fins. "Are you talking about the firm at Essex?" I replied through the passenger window to this would-be customer. "Do maybe it changed names?"

"You got me. It's kind of a fancy place, quite a bit out of town, maybe 15 or 20 minutes. Oh, it's sent to a log factory and I don't know if it's still there."

"Yep, we're talking about the same place. Jump in." It was Saturday night, and the town was happening due to, well, Saturday night, but also it was the weekend of Grace Potter's annual waterfront festival. I remember seeing Grace and her band, the Nectarials, in 2003 at Nectar's with maybe a hundred people in the audience. A decade later, she's a veritable rock goddess, appearing

on national TV. Her music is all over the radio and internet, and she's playing major venues throughout the country. There's no better story than "local girl makes good."

Missing my customer's eyes in the narrow mirror, I asked, "Are you in town this weekend for the Grand Port North concert?"

"No, but I heard about it, and I love Grace Potter. I'm here for a wedding tomorrow — my old roommate from our college days in Ontario."

"Well, how lovely is that? Do you approve of the groom?"

"Oh, I sure do. He's a great guy. He's a lawyer, and the bride, Donna, is a lawyer. And, for that matter, I'm a lawyer. How about that?"

I chuckled and said, "I'd hate to get in an argument with the three of you. It'd be a massacre."

"Especially Donna, let me tell you, she went to Harvard Law School. The girl is crazy bright. Although, back at school, at McMaster University in Hamilton, I had to, like, save her life a couple of times when she wandered into traffic. I was beginning to think there

was something wrong with the girl, until one summer when I visited her at her home in Johnson, here in Vermont, where she grew up. Both her parents teach at the college in that town. Anyway, right on the main street running through Johnson, you could just step off the curb and all the cars would stop for you. That's when I realized she wasn't speed out — she was just a country bumpkin."

My customer passed for a moment, and a vitalist look came over her face as she added, "This is my first wedding this year. I guess I'm at that age. And some of my friends are even starting to have babies."

"How about you?" I asked. "You see anything like this in the near future?"

"Oh, I don't know about me, I have been in a serious relationship for a couple of years, but both of us come from families that went through serious divorce. So, as you could imagine, we're both gun shy."

"Well," I said, steering the taxi off the highway and onto Route 15, "we do get to learn from our parents' mistakes. I mean, as a child of divorce, it doesn't mean that you're destined to repeat it. You get to do things differently."

"But how do you know when you've found the right partner?"

I couldn't help myself from letting out an exaggerated "hah" before adding, "Not that the big question. My feeling is, it has to do with shared values and ethics more than anything else. Do you believe in the same things? Do you share the same hopes and dreams? Do you really, truly respect the other person? Because, over a lifetime, everything else will change and evolve."

I thought that was a pretty thoughtful answer, coming on the fly and all, but this woman — as she quickly made clear — was more focused on the nitpicking.

"So, I just had this big fight with my boyfriend recently because I went out. He reluctantly agreed to come to this wedding but he didn't want to go to the rehearsal

dinner and party. He was like, 'I'm tired, but I'll do it for you, if you really want me to.' But I was like, 'I don't want you to do it for me. It's not your friend's wedding, I would want to meet all your friends.' So he goes, 'All right — then I'll go with you.' But I was like, 'Don't do me any favors, and just stopped out. And that's the thing that worried me — he's always concerned with his own personal happiness. That seems to be his guiding principle.'"

"Well, for what it's worth, my intuition is that it's not about being 'tired' or whatnot. He's probably uncomfortable meeting new people, because how he's gonna fit in, that kind of thing. You, on the other hand, strike me as gregarious, like you drive on people and something."

"You're absolutely right about that," she said. "So what do I do about it? Could he change, or is this just the kind of person he is?"

I laughed again. My customer was posing those unanswerable questions. I've lived a long time — far more than half my likely life span — but I've learned that the most passage of time is, at best, rationally related to actual wisdom. More often, it seems I know less with each passing year.

I replied, "Look, I have no idea. People do change, but I don't think you can build a relationship with the idea of changing your partner. In fact, they'll generally push back against it. But I think if you really do love somebody, and they love you, you can both change by the example of the other. I think couples naturally influence each other that way."

My customer chuckled and said, "So whether you're saying it's yours not going to achieve me what or not I should stay with this guy?"

"Nope, sorry, I'm not," I replied, smiling as I pulled up to the front of the hotel. "You have to try your next cab driver." ☺

INFO

Hackie is a twice-monthly columnist that can also be reached seamus@post.com. Twitter: @seamus_hackie. Email: seamus@post.com.

MY CUSTOMER WAS POSING THOSE UNKNOWABLE QUESTIONS.

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LIFE DURING WARTIME

The Civil War's sesquicentennial brings to Vermont a wealth of exhibits and events — and reflection on what it all means

BY ETHAN DE SEIFE, KEVIN J. KELLEY, KEN PICARO & PAMELA POLSTON



"Battle Near Mine Wood of Atlanta 1864" by John Hillen

Robert Penn Warren wrote that "many clear facts about America are best understood in reference to the Civil War." This comment from his book *The Legacy of the Civil War*, published in 1964, resurfaces on the website for the Vermont Humanities Council's 2014 fall conference. And no wonder: The two-day event next month at the University of Vermont is titled "A Fire Never Extinguished: How the Civil War Continues to Shape Civic and Cultural Life in America." One hundred and fifty years later, we're still talking about it.

In fact, we've been commemorating the sesquicentennial for four years — the war lasted from 1861 to 1865 — but as we approach the final marker, the number

of events and exhibitions in Vermont has mushroomed. "Nationally, the U.S. has just kind of woken up to the Civil War [anniversary]," observes Tom Dusenbury, director of the Shelburne Museum. "In the last year, we're suddenly all doing shows."

It's not like Ken Burns didn't give us a huge heads up: His documentary series *The Civil War* came out in 1990.

Shelburne Museum's new touring exhibit, "Homefront & Battlefield: Quilts and Cannon in the Civil War" is one of several shows this fall that contribute to the Civil War conversation — and not in the ways you might expect. This one looks at the war largely through the lens of the 19th-century textile industry.

Meanwhile, UVVM's Fleming Museum of Art offers three distinct exhibits: a stunning collection of battlefield drawings from so-called "special artists" (today we call them embedded journalists), a contemporary exhibit of poems by art star Kara Walker that address race, gender and history, and an ongoing selection of Civil War-era art and artifacts culled from university archives.

Norwich University's Sellsman Museum and History Center got its earlier start with "1864: Some Suffer So Much," which opened last January. Focused on medical conditions and treatment during the war, it's paired with an exhibit about the history of post-traumatic stress disorder.

We describe these exhibits in more detail below. A sidebar rounds up smaller current exhibits, talks and other forthcoming programs.

Collectively, all this information may seem like overkill to anyone but the most embowed Civil War historians. But paying attention might be a good idea. Though Americans are regarded to have short attention spans — and memories — the Civil War is still shaping our civic and cultural life, in ways large and small.

"Thinking we still play out all the issues that [the war] brought about — reconstruction, race relations," says Dusenbury. He adds that the Civil War exhibits should be borne particularly in Vermont, as the war and its aftermath did "We tend to forget

that Vermont, New Hampshire and Maine disproportionately contributed soldiers to the war," Denenberg says. "The 'empty chair' played a role in the late 19th century — people emptied out of homes. The consequence of New England after the war is inextricably tied up in our history."

The "fundamental" reintegration of the American economy and social geography," Denenberg concludes, "wasn't put about the south."

These exhibits don't merely speak eloquently to conditions on the battlefield and the homefront during the war; they also reveal ways in which the conflict brought about "firsts" — such as a concept of systemic and veterans' pensions — and how it hardened a still-young nation with the ineluctable task of repairing itself. That's still a work in progress.

Kevin Thornton is a Burlington-based Civil War historian and fellow at the UNM Center for Research on Vermont. He points to a basic problem with the way *American* tends to remember that war: "as a continental focus on the courage and loss of soldiers."

"That's fair," he continues, "but it glosses over differences between the North and the South, and loses the disagreements that the war was based on."

Vermonters, and Union states generally, revolved in being on the "right side," and congratulated themselves for their noble sacrifices, Thornton says. One of the consequences? "The state of African Americans is kind of abandoned."

Thornton will speak next month at the Fleming Museum on "Womening and the Civil War in Vermont." His talk returns to another central theme of the Civil War period: the immense loss of life, and how that loss bled reality for a person left behind. About a million people died out of a national population of 30 million. "It was a cataclysmic event," says Thornton.

"People should think about what was, and still is, at stake," he continues. "Questions about who's an American and who's equal." That matters. It's an essential question about the nature of America. That's why we should remember... the Civil War is an important part of where and who we are today."

EMILIA POLISTON



'Civil War Objects From the University of Vermont Collections'

On view through May 11, 2015 at the Fleming Museum of Art, 100 W. Livingston St. \$3.95 (10-18) \$2.00 (19-24) \$1.00 (25-64) \$0.50 (65+)

It may or may not have been curator Margaret Tansler's intention, but this exhibit in the Fleming Museum's Wilbur Room — drawn from the Fleming, Dana Medical Library and Special Collections at Ball's Blows Library — makes a powerful antiwar statement.

It includes, for example, a magnified, printed rendition of an unsigned handwritten letter that Minnetta Barker of Vermont sent to her son, Union Army Capt. Charles Barker, on Christmas Day, 1862. "I am tickled to hear of you, of the War, and I want my Son out of it and I must have you out of it," Barker wrote. "They accomplish nothing but the slaughtering of themselves, and to all appearance it is all they will accomplish."

Capt. Barker was not among those slaughtered, as it happened. He survived the war to become mayor of Vergennes and a state legislator.

A Washoe Blower study for his stark and eloquent anti-war "Trapper Mocking Birds a Ghost" hangs over a drawing by Vermont artist Julia Scott of an apparently wounded soldier. Scott, who enlisted in the Union Army as a 15-year-old drummer, went on to paint the enormous "Battle of Cedar Creek" as permanent display in the Statehouse in Montpelier.

Some of the artworks in this selection are moving, a few of the artifacts are down right chilling. A madcap reprint compiled by Dr. Henry Jones, born in Waterbury in 1832, is opened to a page containing photos



of three Vermont soldiers he treated. Each man had a leg amputated.

An annotated chronicle is among the items displayed in a "Bene Excusatio" for that belonged to Union Army surgeon H. H. Hemenes. An accompanying text reports that Union and Confederate doctors carried out more than 60,000 amputations during the course of the conflict.

The show's introductory text notes that 10 percent of the state's population — 35,000 Vermonters — reached off to war

between 1861 and 1865. It would not have been uncommon 150 years ago to encounter a Vermont veteran, missing a limb or two.

The show's finale out plays in a 121-year-old banner on which Vermonters Charles Waverly wrote a letter to his mother. He was sending the "handicap," Waverly explained, as a memento of soldier's routine, which he regarded as fairly easy (though one wonders if he was being facetious). The hearty condition of this banner confirms the curator's note that handwork was made to be impressive, treasured and spoiled.

Other notes — not all disabbling, but still interesting — include a 14-year Union flag, a tarp quilt sent by the women of the Pleasant Congregational Church to men made for soldiers' blankets, and a pin used in the red that John Brown conducted as a Union animal at Harper's Ferry in hopes of instigating an armed uprising against slavery.

Don't be put off by the show's bland title. Strong it will deepen your understanding of the human cost of the Civil War — or any war.

—KJ K

'Homefront & Battlefield: Quilts and Context in the Civil War'

On view through January 4, 2015 at the Museum of Art and Education, 100 W. Livingston St. \$12 (10-18) \$6.50 (19-24) \$3.50 (25-64) \$2.00 (65+)

"When civil war broke out in America," writes the Shetland Museum, "the very fabric of life was altered." Call it a pun, a cliché or a metaphor, but that phrase the very fabric of life could not be more apt in reference to both this exhibit and a central focus of life in the 1860s: sewing. One word, *sew*.

Yes, the Civil War was about slavery, and states' rights, and the sharp ideological divide that very nearly shook a nascent Union and democracy itself. But in the narrative of that devastating four-year conflict, the textile industry stands prominent. "Homefront & Battlefield: Quilts and Context in the Civil War" takes on that story, and stitches it together with a rather remarkable collection of objects and personal anecdotes.

INFO

For additional information on the Civil War and Vermont, visit www.vermont150.com. The show's resources page directs visitors to local Civil War history sites, online educational tools and Civil War books by Vermont authors. Please do visit via the state's many Civil War parks, museums and markers.

Life During Wartime

Courtesy by Macklyn Shaw and Lynne Hank Hunter at the American Textile History Museum in Lowell, Mass. — and curated for the *Freedom* by Carolyn Hunter — the touring exhibit shows us the relationship of southern cotton plantations to (so-called) northern mills. "In 1860, nearly 4 million men, women and children were enslaved," reads one legend. "Clacking there was an industry in itself." And so the slaves picking cotton under a hot sun and the so-called "hobby" cloth in their backs — namely women and simply constructed — represented two ends of a closed loop. The North profited from this system. In 1860, we're told, Rhode Island led the nation in the production of slave cloth.

When the war began, the mills — and sewing women at home — had a new mission. Soldiers, both the blue and the gray, needed uniforms, blankets, socks, bandages and other paraphernalia. Life was not, this one also required its flags, banners and patriotic regalia. And, as short order, it necessitated the accommodation of the benighted. The exhibit catalog for "Hemstitch & Battlefield" details this development plainly:

Mourning fabrics of every quality and price were available. In the North, several manufacturers specialized in mourning prints, and many firms produced medium quality black wools. Finer quality dull silks or mixed silk and wool goods, however, such as poplins or bengals, were imported from European makers. A sales sample book from Bennett Jordan Marsh & Co. depicts some dating to the 1860s, contains diagrams of variations of black fabrics. . . Gray (also called slate or lead color), purple, lavender and white were all acceptable choices for the lower ranges of mourning.

Yes, the widows and children at home had to be clothed, too, and often fabulously.

Rather than taking a cynical attitude toward such attire, "Hemstitch & Battlefield" simply presents examples of those items to show the other kind of divide implied in its title. The exhibit does not suggest that, while men were dying, it was business as usual back home. For them it was. There was suffering and grief and all around, and women and girls understood quite "well" efforts to "uplift" people in paper sent women into forced civility" noise and noise.

Along with the socks and shirts and quilts they stitched and sent off to no end, sometimes, women often would include notes to address, an example:

My dear friend—You are not my husband nor son, but you are the



View of Pine Mountain, where General Lee fell.
By Ken Walker



Mourning Print,
Day Dress, 1860-65



husband and son of some woman who undoubtedly loves you as I love mine. I have made these garments for you with a heart that aches for your suffering...

The women hoped to provide solace along with warm clothing, but also, write the curators, to "strengthen a soldier's bonds to his home and preserve him from the corrupting influences of rough, male company."

"Hemstitch & Battlefield" does not gloss over the horrors of the Civil War

war — the existence of slavery, the deeply miserable conditions of soldiers, the devastating number of casualties. It includes historical items such as an American flag that was presented to President Lincoln just days before his assassination, and the moon that was used to hang soldier's shroudless John Brown. And, yes, there are plenty of quilts, including one made by a wounded Union soldier during his hospitalization.

The strength of this exhibit, however, lies in the personal stories behind the objects — such as the one about that

soldier's quilt. He had been captured by Confederates, we learn, then escaped and was delivered by a female slave. Later, during violent conflict back home in Oklahoma, the man had occasion to protect an African American woman in his arms.

Such stories humanize the Civil War in a way that a history-class recitation of battles and casualty statistics, of "secession" and "secession," cannot. With its critique from work of textiles, "Hemstitch & Battlefield" indeed allows us a glimpse of the "fabric of life" during wartime.



Kara Walker, 'Harper's Pictorial History of the Civil War (Annotated)'

On view through December 12 at the
Fleming Museum of Art, UVM in Burlington
\$8.50, 1000-856-0110, www.uvm.edu/fleming

Visitors to the Fleming this fall have the chance to glimpse the glow of one of the brightest stars in the contemporary-art constellation.

The work of Kara Walker was a trending topic on this summer's cultural scene as more than 100,000 New Yorkers and overseas visitors thronged an abandoned DuSable sugar factory in Brooklyn to view a monumental sugar-and-polystyrene sphinx that the 44-year-old African American artist had installed there. "A Subliminal Sugar Baby" was typically provocative. It featured the caricatured Negro and facial features characteristic of Walker's art, which assaults us with images that rarely acknowledge, besides of race, gender and sex, the

Now the Fleming is presenting a show of Walker's large-scale, black-and-white prints in the Wilcott Room, on loan from the Mount Holyoke College Art Museum in South Hadley, Mass. Combining lithography and screen-printing, these pieces, created in 2005, serve as a comparative time introduction to the artist's oeuvre, which has grown clearer over the past decade.

For these, Walker appropriated woodcut plates from Alfred H. Garway and Henry M. Allen's Harper's Pictorial History of the Civil War, first published in 1866. She then colored the illustrations and reprinted them using offset lithography. Finally, Walker across-pasted them with her signature silhouettes — profiles, full oodles and, in some cases, body parts — in ink block.

The state of things on display at the Fleming may be familiar to some Vermonters. The Middlebury College Museum of Art presented the same collection five years ago as part of a show of contemporary artists' interpretations of American history.

Walker's raucous and sexually charged art incorporates stereotypical and derogatory images with the aim of diminishing their destructive power. The tactic is similar to some black rappers' use of the word "nigger" as a means of draining the slur of its venom.

Not everyone gets that message, however. Some older black visual artists have denounced Walker's work on the grounds that the caricatures fuel racism rather than defuse it.

Exaggerated lips and nose dominate the faces that she superimposes on what were originally landscapes or scenes scenes of Civil War battles, forests, villages and houses. Frequently appear in Mink's work as well, though they're not always attached to the expected gender. There's a slapstick quality to many of her images, with cartoonish characters dashing about as if time controls a puppet.

But none of it is very far away. In "Hutter's Knot Fun," for example, a discolored black female head floats between two mountains, its mouth a mictur of death. Jagged strips put from where its neck should be. A torn-off arm waves, outside the picture.

plane, while detached brown rice and oak-like fast-or-balloons. With rice with racial overtones is as a kind of a money of 100 feet or more of identical disciplines.

Civil War

'1864: Some Suffer So Much'

On view until December 10 at the Sullivan Museum and History Center, Marshall University in Northfield. Free info: 485-2083. www.marshall.edu/museum

Despite its small population, Vermont has always played an outsized role in American military campaigns — and so Vermont's isolation has contributed more to those



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*"Drumming Out a Coward Officer"
by Edward F. Maffei*

'First Hand: Civil War Era Drawings From the Becker Collection'

On view through December 12 at the
Fanning Museum of Art, UVM in Burlington
\$3 & free for members and Vermont college
students. Info: 855-6750 uvm.edu/fanning

These days, journalists covering conflicts
the world over expose themselves to risk
of death. And a century and a half ago, the
world's "special artists" who sketched the
American Civil War for newspapers
back home experienced their own extreme
hardships and danger. In a text panel in
this exhibit of battlefield drawings, con-
temporaries embedded with Union
troops "worked under perhaps the most
conditions artists have ever encountered
on an ongoing basis."

Herb Lubov's "Deliverance" hints at
what these early combatants had to endure.
It's a self-portrait of the exhausted artist
in the aftermath of a Union defeat as he
tatters down the graphish of a day covered
in 35 sketches of scenes.

Lewis (1829-1875) comes close to
striding this revelatory stage. His sketch
drawings stand out among the 100 or so
created by the half-dozen special artists
represented in this sampling from the
collection of Joseph Becker. All the artists
worked for *Frank Leslie's Illustrated
Newspaper*, a popular weekly based in
New York City. Becker, himself a war
correspondent working with graphite on
drawing paper, had the foresight to
preserve 700 of the original pieces after
he became the newspaper's art director.

The Civil War was the first also to be
documented by photography, but, as the
Museum's introduction to this exhibit
notes, "the journalists' drawings often
provide more detail, drama and emotion
than did the new technology of the
camera." In addition, that technology was
slow, expensive and cumbersome and less
portable than an artist's sketchpad.

Within this selection, the degree of
sensitive achievement varies from artist
to artist and drawing to drawing, but
viewers are likely to pay more attention to
the remarkable content of the work than
to its quality.

In one of Becker's
pieces, a soldier who
deserted is shown just
prior to his execution
as he looks atop what
will be his coffin. An
accompanying text
notes that more than
200,000 soldiers
deserted the Union
Army during the
course of the war.

Another Becker
drawing depicts a
group of diggers excavating the corpse of
a soldier to be sent north for reburial. The
artist titled this work "Something to Cook
the Appetite," employing what the show's
curator identifies as "dark sources of the
allotory experience."

A couple of pieces record the practice
of "foraging" — a euphemism for troops'
pillaging of animals and goods from local
farms. Also unsettling is an unknown art-
ist's sketch of a wounded and despondent
soldier lying on a cot in a bare hospital
room. It's a rare tableau, the curatorial panel
noted, because newspapers were reluctant to
publish interior scenes of hospitals, which
were known to places where soldiers were
sent to die, not to be healed.

Other images in the show exemplify
the 18th-century treatment of war as val-
orous and glorious. Noble comrade-
died rightly upright as their well-grounded
sternness toward the battlefield. A line
of drummers dressed by trim, tall uniforms
leads a procession in which a "coward off-
icer" is being marched off in disgrace. It
seems odd that some of these more positive,
or reassuring, portrayals were so reached
before publication to reflect New York
editors' conceptions of the war and to
counter the public's presumed expectation
of how it should be depicted.

Some of the embedded artists man-
aged to convey the reality of what they
were seeing rather than succumbing to the
role of propagandists. Edmund White, for
instance, presents a group of Confederate
POWs as bedraggled and barefoot-looking
figures taking an oath of allegiance to the
Union. Leslie's statement may have been
perplexed that he did not portray the
wheels as disabled, or at least wrenched.

This touring exhibition, organized by
the McMullen Museum of Art at Boston
College, offers the first opportunity to
view works from a collection that's dis-
cussing both historically and artistically.
Contemporary war correspondents face
challenges such as speaking coherently into
a tape recorder as bombs explode nearby
that sketching skillfully under
seemingly terrifying circumstances would
likely have presented even greater dif-
ficulties for these artistic chroniclers of
the Civil War.

— K. J. K.

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What, Me Warrior?

The ups and downs of a new Ninja Warrior program

BY SARAH TUFF

Whe wouldn't want to be a ninja warrior? That's the question that has me leaping through a mini-obstacle course of hot-rod gymnastic equipment — alphabet-themed carpet squares, metal prostate bars — toward a padded ramp. Then, coach Josh Labove wants me to execute a "mazy" roll, a side-appearing front flip.

Following his directions, I brace my arms on the top of the ramp, "dorky kick" my legs and butt and — whoops! — land squarely on my face. This elicits peels of laughter from my 7-year-old daughter and 6-year-old son, who are watching from the waiting area in a 16,000-square-foot warehouse in Wilmette.

I feel light years from "American Ninja Warrior," the hit NBC show that just wrapped its sixth season by sending athletes through a Japanese-inspired jumble of rope swings, giant monkey bars and unstable bridges toward a grand prize of \$500,000. This season's super star wasn't the chiseled Rob "Adonis" Mariano or repeat threat Travis Rice, but a 5-foot, 2-inch gymnast named Racy Cabanero. She became the first woman to climb the 16-foot Warped Wall, the first woman to attempt — and complete — the Salomon Ladder, and the first woman to advance to the finals.

Cabanero's past-size power has inspired plenty of ordinary athletes to try the extraordinary feats of strength and flexibility required by "American Ninja Warrior." It has helped inspire Labove to kick off a new "ninja training" class this fall here at Green Mountain Gymnastics, also the home of the Green Mountain Frisbee Center.

Labove is a top park and pipe competitive skier and soccer player who actually competed in season 5 of "American Ninja Warrior" after training on gymnastic equipment. He now coaches the University of Vermont's freestyle team and coaches Green Mountain Gymnastics' sprawling playground of trampolines, foam pits and spring floors, which were added to the Wilmette warehouse in 2011.

The sport of park — a multidisciplinary stunt workout from France that uses urban features as obstacles — was



a natural addition to the ski programs at GMG, Labove explains. Then came the ninja training, informed by Labove's own experience on the TV show and its social-media wrought surge in popularity.

"It's an accessible, top-notch sport," says Labove, who has been teaching young athletes ring moves for several months, he's just added an adults-only session on Wednesday evenings. "We range from acrobatic work on the

trampoline — flips and spins — and strength training to agility and balance work."

During my first session of ninja training, I meet the brother-and-sister duo of Johnny and Leah Pritz, Wilmette-based thirty-somethings who hadn't even heard of "American Ninja Warrior" when they decided to jump in. "I've just always wanted to be able to do a flip," Johnny

says. Given the *Twilight* focus on acrobatics, Labove gives this session to balance and spatial awareness — two of my greatest weaknesses. After warming up with high knees and butt kicks, we begin running through an agility ladder, testing various footwork patterns.

"This is getting our cardio going, and also trains timing and cadence," Labove says, ninja warriors don't just fly up the Warped Wall with magic, after all. "You have to learn to lift before you reach, to jump before you grasp."

Forget grasping. Grasping is more like it, after 30 minutes of warrior training. And I haven't even gotten near the fabled Salomon Ladder — a bar whose competitors must "grip" from notch to notch with their arms — that I wanted to try.

During my next session of ninja training, however, Labove is ready to show off some of the warrior-appropriate obstacles he designed and built with the help of a local architect. There's the Rope Slider, the Quad Jump, the Spider Wall, the Cliffhanger — none is sleek and shiny as on the TV show, but they're nearly exact replicas of the challenges these athletes must conquer.

Tonight, I'm joined by a 10-year-old ninja named Isaac Marks and a 26-year-old "American Ninja Warrior" season 5 veteran, Andy Blanchard. He's the only other Vermonters to have appeared on the show, in Labove's knowledge. They belated their grip on the same rope bridge, which sent their plummet into the water and out of the running.

An experienced coach, Labove wants us to warm up with yoga-like moves, which I quickly push-back. Desperate and frustrated, I ask why not Zumba for a change. "We're trying to learn how to move and control our body better," Labove patiently explains as I have executed a push-up. Whatever.

After performing a few limited push-ups, I eagerly skip over to the climbing A-frame, which Labove requires athletes to ascend and descend using only their chest surface they attempt the Salomon Ladder.

It looks like a piece of cake, but I'm soon eating humble pie as I slow down. I eventually drop onto the mats, only to witness Marks and Blanchard flying up



AS I'M LEARNING
ABOUT EACH OF
THE NINJA MOVIES,
**THIS ONE IS MUCH,
MUCH HARDER
THAN IT LOOKS ON TV.**

and down the A-frame like bags with massive hips. As I'm learning about each of the mega movies, this is much, much harder than it looks on TV.

But it's also much more fun than just about any other sport I've tried, especially when *Labov* begins man-beying around. While I practice my bodyweight builds over a bar with sweat-soaked grips, he shows the "open writer" pull-up with one arm sliding out. "Click, click, click, click!" Down, back up, click, click, click, click!" Talk about a party trick.

The Salomon Ladder, meanwhile, remains uncompleted by this warrior. I can't even bodge the thing. "To truly be a rings athlete takes for a lifetime," *Labov* reassures me. "But there's a great sense of accomplishment that comes from it — the conquering of new acrobatic skills is very rewarding. And if one were to practice this kind of stuff, one would have more energy," he adds. "They'd lose weight and they'd find themselves getting an endorphin rush from challenging themselves." And who wouldn't want that? ☺

Contact: nag@sevendaysort.com

INFO

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Separated at Birth

Theater review: Comedy of Errors, Lost Nation Theater

BY ALEX BROWN

Lost Nation Theater's production of *Comedy of Errors* begins with a hint that we're backstage, watching a theater company. Actors in street clothes casually stretch in front of a brick wall as the audience is seated. The lights shift to reveal two actors in silhouette, offstage. One delivers the last lines of *Hamlet* over the other's body; we hear distant applause. When the performers pass through the curtain into the playing space before us, Hamlet laps up praise from his fellow actors for his performance, then yawns for just a little more—a demonstration of the feeling joy of theater. It's a sweet and funny moment that primes the audience for comedy.

This promising start suggests that Lost Nation's *Comedy of Errors* will be seen from the inside out, with the effort to stage it made visible. The costume rack that a rolled-up stage is a tantalizing sign that the backstage point of view will be fascinating. Frankly, *Comedy of Errors* can use the help. It's one of Shakespeare's earliest plays, without memorable characters or language. But the backstage framing device falls away as the actors begin the play in earnest, and it doesn't return to highlight the ending.

Instead, the production relies on the exuberant energy of sparkling lead performers and a fast pace established by director Kim Allen Hunt. Punctuating the plot buster with speed is a smart move, though some scenes soar by as such a breakneck pace that it's tough to comprehend the details, let alone the themes. Ultimately, this is one of those Shakespeare plays that earn some of its laughs by creating an atmosphere in which things are supposed to be funny. We laugh because it's expected, a great deal of comedy makes more as mood than content.

Shakespeare confines the action to a single street and a single street. The story is little more than the lost coincidences necessary to reunite two sets of twins split apart in infancy during a storm at sea. One son, Antipholus, plus the boy destined to be his servant, Dromio, ended up at Ephesus. Their twins, among the identical sons, became Antipholus and Dromio of Syracuse.

Ephesus and Syracuse are rival cities,



Left to right: Christopher Scherer, Eric Koenig, George Whitley and Eric Love

and the twins only cross paths when the Syracuse pair—and, as it happens, Antipholus' father, Egeon—enter the city that forbids the citizens of Syracuse from entering. Again is swirling confusion for just very close while the boys from Syracuse—yes, the musical is based on this play—run into a host of people who start them by getting their names right and notions of their debts, wives and affection wrong.

The errors that must be set right are all superficial misunderstandings, though they do get as far as an infuriated wife and property that doesn't reach the intended hands. Unwitting that twins are on the loose, all the characters mistake their identities, but there are no attempts to deceive. Indeed, there's little more life at all, save for Antipholus of Syracuse's wide-eyed wonder at the way he's recognized in a strange city.

Shakespeare doesn't tire of having the masters mistake their own slaves and send them off on errands. When

each Dromio returns to report waste, he is instantly interwoven with the Antipholus who did not commission the job. Absurdity and beating come as even the audience puzzles over what's what.

The mistaken identities are easily resolved, but the play continues some dark clouds that aren't as simple to dispense. Violence, slavery, strict legislation, obsession with commerce, marital jealousy and a presumed accusation all dot the story, so it's up to a director to decide how much of it to allow into this light comedy.

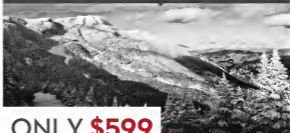
Best and coldest Brett Gasholt luxuriates in sunny as a pop song. They produce a good-natured version of a play about a brute (Antipholus of Ephesus), a bit of a fool (Antipholus of Syracuse) and their long-suffering servants. The energy is delightful, so what if some of the physical moves, such as clambering along a scaffold or hopping up on a workbench, have little thematic logic? It's simply fun to watch.

In a play about mistaken identity, there is no substitute for real identical twins, but this production makes a try by having Christopher Scherer play both masters and Eric Love both servants. Clever costume designer Gabe Frazier provides double-sided capes so the Syracuse pair wear red and the Ephesus in blue.

Scherer's Antipholus twins look alike, but the actor concentrates on revealing the differences in their characters. Syracuse is cheerful, hopeful and dithered. Ephesus is belligerent, peeved and sarcastic. Scherer lets his face slacken with wonder as Syracuse, then scratches it up as Ephesus. His transformations are sharp enough to make his mistaken look like a villain's as Ephesus and like a sweet youth's first facial hair as Syracuse.

Love makes both Dromios admissible, accommodating powerhouses, the ideal eager servants. There's nothing they won't cheerfully do for their masters,

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no matter what realm's may be ahead. Love is especially extraordinary when strikers with comical goals become a very fat, very loud crank is convinced one Dronko is the other Dronko, her lover. That's one role this Dronko dreams to play.

Kate Winsay is once lost as Adriana, wife to the cruel Antipholus of Ephesus. Winsay turns on a dime from baffled to furious, and from romantic to scheming, as Adriana goes toe to toe with an apparently ever-changing husband.

THE PRODUCTION RELIES ON THE EXUBERANT ENERGY OF SPARKLING LEAD PERFORMERS AND A FAST PACE ESTABLISHED BY DIRECTOR KIM BENT.

With impeccable timing and lovely visual takes, Scott Renshaw portrays a merchant caught in the crosshairs of the play's mountain identity motif. Robert Nasser's Egmont tells his long and life story with a nice blend of sadness and suffering, and lets a wave of real tenderness crest over him as the finale.

The finale of course, mist-bering the twins face-to-face. This production focuses the point fairly well, but the moment of recognition is sadly absent. Since the joy of the play turns on sight characters finally realizing who is who, this production can't cash in on the climactic "You are her!" moment. But with delightful performances and brisk pacing, Lost Naters delivers enough humor to warm us on autumn night. **B**

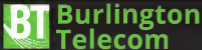
Contact alex@newstowe.com

INFO

Comedy of Errors by William Shakespeare directed by Kim Bent, produced by Lost Naters Theater. Friday October 3 at 8 p.m. / Saturday October 4 at 11 a.m. / Sunday October 5 at 7 p.m. and continuing through October 10 (see website for schedule), at City Hall Auditorium in Montpelier. \$10-\$20. Info: 2025-0452. www.newstowe.com



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A Worthy Chronicle

going on a trip to the beach, it just feels like you're invited, that's all)

It seems most likely, then, that Huddie gives himself the challenge of crafting an almost impossibly true promise into something worthwhile. That transformation fits the novel's theme: Loss is something we all have, but the university doesn't make it any less meaningful.

Throughout, the reader is left guessing at the exact case of the seemingly mythologically large Faddies family. (How many children are there? Thirty? More?) One gets a grasp of a few names—C.J., Peter, Cassie—only to have more appear in the next breath: Delmer Junior, John Milton, Sarah Jean, Peasey, Tony Jack. Although an unrelentingly cast generally begins an unrelentingly novel (who did what to whom when?), Huddie turns this challenge into another unlikely victory. He manages to hold the reader in place.

Maybe, he does it with that first-person plural voice, which has a heady effect on the otherwise uncomfortable. At first blank, the plural narrator might seem to be a trendy writer's workshop trick—a way to make something not-so-different look eerily different. But in Huddie's hands, the trick feels inevitable, necessary.

We gain this impression partly from the confident gut of his prose, partly from our awareness early on that no single child could recount the story alone. Despite the indistinct narrator, we do come to know individuals in the story; characters are described, and quotes are still attributed (e.g., "We are talking about metaphysical uncertainty here," says our hostess, Robert.) And, as we come to know the children, we see that a single point of eyes is too clouded, too partial. C.J. would be too psychoanalytic in his approach, John Milton, too dirty. Plus, having one child tell the story would be granting unfair privilege to that family that does everything as a pack.

As for conveying information, the third person would have worked

just fine. But as it stands, the nebulous "we" leaves the reader feeling like a temporarily welcome stranger—a non-Faddies allowed to see the Faddises infinitely for a while, not unlike a guest in their house. (Or, you know, in their bed.)

I will say, though, that as a guest, I was occasionally tired of hearing the

Faddises talk about themselves "as Faddises" are first and foremost "peasants" is followed by "As Faddies virtue is that we are not inclined to use degraded words," and then, "We are Faddises—Not a crybaby among us," and then, "Aren't we Faddises?"

I guess this is just the accurate voice of a proud family forever advancing its own narrative, and is trying to get you to understand it, maintaining that you never truly will. Worse than offering inside jokes after inside jokes, the narrative affords the constant reminder that there are so many possible inside

jokes and knowing glances to which you'll never be privy. If Huddie is commenting on the virtues of feigning closeness, he is also demonstrating how creating and exclusive such families can be.

But, as with a real family, it is hard to complete too much when the Faddises are otherwise so generous—unrelentingly, yes, but also lyrically. Take this gem, for instance: "The worst that can happen is what's going to happen anyway." Or this one, which delicately expresses the sentiment of the entire journey: "Suppose looking at her would say: That's a woman on the brink of death, but someone else would whisper, 'Yes, maybe so, but she sure is alive right now!'"

All in all, while the Faddies family may be a bit overwhelming and self-absorbed, it emerges from the novel as a family worth chronicling. Huddie has done the unlikely job with a poet's grace. ☺

INFO

The Faddies Chronicle by David Huddie
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BOOKS

A Stranger in the Kingdom

Vermont's northeast corner is home to local color and simple, honest food

STORY AND PHOTOS BY HANNAH PALMER EGAN



People talk plenty about food and drink in the Northeast Kingdom Greenhouse Hill Farmstead Brewery has been lauded as the world's best brewery since Shant Hill started making beer as the family farm in 2010. Nearby Jasper Hill Farm's cheeses continue to rack up accolades. And Caladonia Spirits' award-winning, bartender-favorite Beer Hill gin is made in Hardwick.

Those are just the famous ones, but the NEK's three counties — 1.8 million acres in Caladonia, Orleans and Essex — are home to dozens of other food and beverage artisans. In St. Johnsbury, Deane's Mill has been churning artisan macs since 1998; in Gorham, Artisan meadery melds honey into wine. In West Charlotte, Albert and Eleanor Lager craft Ecks for cider drinkers. And farms growing everything from critter-to-beef cattle dot the rugged, rolling

countryside, many cleaning generations of family history.

Despite this amazing abundance, the restaurant scene remains sleepy, and, aside from a few select restaurants — such as West Glover's Farber Fox Camp and Waterford's Rabbit Hill Inn — it's largely unknown to those who live outside the area. But in recent years, whispers of a culinary awakening have been swirling through the area. This is slow-to-disseminate news, for, in Newport, for example, the Northeast Kingdom Tourist Center is a busy hive of artisanal activity, while in Barre, a farm-to-table diner welcomes locals and visitors with cozy charm.

So last week, my husband, Dan, and I set out for a taste of the great white north. Starting in Peacham, we road-tripped more than 300 miles through the scenic hills, from glancing fly-by views onto a fading green background, and, for

three days, ate our way north to Derby Line and east to Island Pond. Along the way, a colorful cast of local characters kept our bellies full.

I grew up just miles from this "royal" domain and went to high school in St. Johnsbury. Yet, returning after years away, I found myself a stranger in my old stomping grounds, dining in a place where meals unfolded with a friendly down-home cadence. From the nearest neighborhood café to long-standing diner counters, flapping flippers across the region knew their patrons' orders without having to ask. And those patrons found their seats as if their hometown eatery was an extension of their own dining room.

The Kingdom's spaces shone with grace, not silver, and its many diners and counters are all worthy destinations for a Sunday dinner. These are places like Grubbs Upper Valley Grill & General

Store, Concord's Mueselink Restaurant, the Main Lyndonville Diner (famous for its rotating duffel breads), and a long over-looked for lifelong residents and Lyndon State College students alike), and Glover's tiny Bay Bee, which has been staffing regulars with basic breakfasts and lunches since 1930.

Though I skipped those standards, I found the best fried chicken I've had in years at Martha's Diner in Conway, an established but new-to-me eatery, as well as an adorable Broken and a posh soup to boot my mother's. At some of the newer places, I encountered creativity and inventiveness mingling with tradition in ways I've not seen in the better-known gourmet strongholds of Burlington and the Mad River Valley.

Let us begin.

A STRANGER IN THE KINGDOM BY HANNAH PALMER EGAN

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SIDEdishes

BY HANNAH PALMER EGAN & ALICE LEMIT

Wood-Fired Comfort

THE DINING ROOMS IN STONE Last week, the newsmen RESTAURANT & BARBERSHOP OFFERS COUNTRY and more than opened the doors in the former Pie in the Sky spot at 492 Mountain Road in Stone.

cocktail program featuring Vermont craft spirits.

Frier says the Bench filled up right away. "We were busy enough to have waits throughout the weekend!" That's encouraging, considering Frier and Frier kept their opening under wraps until the day of. Frier credits a mix of locals and leaf-peepers



Frier says the menu mixes ideas that have worked well at Waterbury's Restaurant with dishes that could never come from that kitchen. The overarching concept is "wood-fired food," but the menu splits the high-heat-low-heat difference. Appetizers include potato and chicken fingers, while a wood oven turns out roasted duck, other meats and pizzas with toppings ranging from fancy (duck confit and truffle oil) to a basic margherita. The Bench also offers a wood-grilled rib-eye steak, potato, salad, sandwiches and an ambitious selection of burgers fashioned from beef, salmon, turkey and lamb.

General manager Owen Higgins heads up the beverage program. At the bar, lit-top pour local beers drift versus and across near ones, while the wine list explores the world of natural growth from organic and biodynamic vineyards. MacIntyre is also easing into an elaborate

with tiding the restaurant, which opens for dinner daily at 5 p.m.

—H.P.E.

Martinis & Meat

GRADERS OPENING IN WILSTON Chef **ANDREW SAWYER** started his career as a teenager at Perry's Pub House in South Burlington. He attended the culinary school in California and made gastritis for star chef Nathan Luckwood at Seattle's Alana. Now, Sawyer is back home in Vermont slaying burgers.

This isn't the sub story it may sound like. Sawyer is the chef at the hub of GRADERS, the latest project of SAM, PETER and PAUL HANSEN, the South-Island Vermont tap house, and Sam Handy's son, also named Sam, who owns Burlington's ACADEMY STEAK & ALE HOUSE with PAT STERNARD and DON JENKINSON.

Located at 202

Phantom Home

MATT SERPENT'S PHANTOM OPENERS GET A PERMANENT SPOT. SERPENT HAS BEEN BUILDING his Phantom, Diner to serve early 2000, this past summer, his food truck was a hit on the local festival circuit, at seasonal markets and in Waterford. Now, the chains cook has nabbed himself a regular haunt.

As the Valley Reporter reported last week, Serpent and his partner have signed a lease on a 600-sq-ft space in the Mad River Green Shopping Center in Waterford (former home to JAMES HENNINGSON & SONS), where Serpent plans a full-service restaurant called PHANTOM. The chef-owner told Seven Days he hopes to open in the weeks before Christmas.



COURTESY OF MATT SERPENT

Serpent worked as a design-builder for decades before getting into cooking. "When [my] first classed, I looked at the space," he says. "That it was as dirty and ugly and gross, I said, 'No way am I moving in there.'"

Then the landlord gained the place down to its state. When Serpent saw the blank slate, he says, it conjured visions of a race, long but with high-top tables, a warm dining room with a small stage where he can entertain his Phantom Productions concert series, and an outdoor patio where he can put a fire pit in the spring.

Phantom's culinary concept builds on Serpent's dinner series and food-truck fare. He'll craft globe-trotting but simple, appealing dishes using local ingredients and inspiration from Latin America, Asia and the American South. "My food is very much fusion," Serpent says.

He adds that his childhood menu will reflect whatever's available at the moment. "If I farm a pig or a whole pig or a half a beef, I'll adjust the menu to use that product. There's no way to use only Vermont products across the board, but we're going to give it our best shot to use all that we can all of the time."

—H.P.E.

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A Stranger in the Kingdom



French bread and other choices at Peacham Café



French green salad at Peacham Café

Peacham Café

On a sunny Tuesday morning, two hair-headed brothers ably worked the register at this brand-new, community-supported café. They're sons to Ariel Zetser, the café's chef and manager (formerly of LANCE in Barre and the daughter of late rocker Warren Zetser). Opened August 14 in an old firehouse adjacent to the Peacham General Store, the café offers affordable, inspired rustic fare. A busy lunch at 11 a.m. seemed to indicate that the place was succeeding in its dual mission to provide a comfortable gathering spot for locals and a market outlet for area farmers.

As for the food, Ariel's mother, Crystal Zetser, said the goal is to "keep it seasonal, fresh and local." With her daughter in the kitchen, the fare is homey, polished and fun. We took our morning coffee there — perched into thimble-size cups bearing graphics from restaurants near and far — and ate thick-cut slices of country ham and cheddar stacked onto pillow pads of French toast with raspberry jam.



Peacham Café

A hearty grilled cheese came on buttered whole-grain bread with apples and ham, topped with an ample salad of fresh greens, walnuts, beets and goat cheese. Also available (to eat in or to go) is a rotating selection of hearty-fresh soups, salads, baked goods and quiches.

Peacham Café, 843 Bayley House Road, Peacham, 337-4040, peachamcafe.org

Dylan's Café, St. Johnsbury

If St. Johnsbury is the "Heart of the Kingdom," this charming, 19-year-old café lies at the culinary heart of St. J. — not that much else competes for the title. It's housed in a former post office now owned by indie singer-songwriter Nelsa Cox, who lives in nearby Peacham, that

double as an annex gallery for next-door Cannonville Film & Arts Center.

When we stopped in, splashy prints from Cox's friend Kathleen Judge adorned the walls. The menu lists dishes named for dogs and friends (Cox's was the owner's beloved yellow Lab), and delightful deconstructed simple food is a repurposed setting from truly to weekly elegant.

A half bottle of Mischio Prosecco Brut came with a juicy strawberry on the rim. The kitchen offers house-roasted, local meats on fresh-baked bread in a diverse sandwich selection. A creamed cauliflower soup, holding a chive cream and smoothed with melted cheddar, tasted nutty and just a bit sweet. The French onion classic came decked with Mischio Swiss, which hid stewed onions in a sweet, beefy broth. "It's like drinking a Valdeau," Dan said, sipping a spritz.

Dylan's Café, 126 Eastern Avenue, St. Johnsbury, 348-6746

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Mike's Tiki Bar and Vermont Food Truck Company, East Burke

This seasonal, outdoor spot doesn't serve margaritas or piña colodas, but with 30 mostly local beers on tap, why drink anything else? At a truck-roofed bar situated at the base of the Kingdom Trails single-track mountain-bike course, we felt lucky sipping Lucky Me — a golden beer somewhere between a blond and a pale ale — from Lyndonville's Covered Bridge Craft Brewery. It's a rare find outside Colebrook and Orleans counties, but it's a standard draught here.

During our visit, a pack of friendly dogs bounded through the grassy, open-air bar area's corners — a mix of grizzled mountain bikers, spring locals and young, baby-wearing parents — sipped beers on lawn chairs beneath a setting sun. The effable crowd regaled us with stories of cutting early

Kingdom Trails in the 1990s, of living off the land since moving to the area in the 1970s, and of Burke Mountain Resort's periodic growth and stagnation over the years.

The bar doesn't serve food, but it has a happy partnership with the Vermont Food Truck Company, which parks footcups away daily. The truck offers juicy, overripe burgers (\$7.50 with cheese) and crisp, beer-battered fries. We gorged on those, and a huge cornucopia burrito stuffed with slow-braised pork, black beans and rice. The cuisine isn't earth-shattering, but, with farm-fresh ingredients and local, grass-fed meats, it's some of the finest food-truck dining I've seen all summer. (Mike's is seasonal, open May through mid-October.)

Mike's Tiki Bar and Vermont Food Truck Company sit behind 100 Road, East Burke. mikesmtiki.com

AS FARMERS IN THE KINGDOM BY JIM

SIDEdishes

CONTINUED FROM PAGE 43

Cornucopia Drive to Williams, beside the majestic 10 Corners, wood-paneled Graciers fills the pre-summer dining hole left by Three Tomatoes Trattoria when it closed early this year.

"I've always had this dream of different types of burgers and interesting toppings — not making the flavor of the meat, just kind of complementing it," says Hardy Jr. says. Graciers opened on September 30. Graciers' website proudly proclaimed that its burgers had been "tasted the best burger in the state, already." Yes, it's a plus.

The menu offers 10 different takes on the burger served on soft, chocolate-like buns. Beef from the farm-based, VERMONT COUNTRY FARMS, sourced from M. Farmers around the state, appears in sandwiches such as the Pull Bull burger, composed of beef patty, two slices of braised pork belly, slivered apple, spinach and cheddar. The Hog is a ground pork topped with roasted apples, spicy maple mustard and local cheddar, while the Lamburger is covered in green olives, arbutus, and



The farm-to-table burger at Graciers

garlic, oak, spinach and goat cheese.

Sawyer developed a milkshake menu to accompany the burgers, current choices include chocolate-hazelnut, salted maple and the Creamicle, like blood-orange shake.

Diners looking for a stiffer drink can hit up the Graciers martini bar, which serves enough sweet cornucopia to make a college girl envious. Fast

there are more refined options, too. The Local Harvest mixes vodka with fresh basil, fennel and sliced cucumber, and Graciers' gin and tonics are made with Vermont vodka.

—A.L.

CONNECT

Follow us on Twitter for the latest food news! [@AlisonLeVine](https://twitter.com/AlisonLeVine), @Graciers and @HannahPowersEats are on the scene.

PHOTO: JIMMY KIM

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A Stranger in the Kingdom



Poutine at
Martha's Diner



Salads at Easternville
Feasting Place



Martha's Diner

Martha's Diner, Coventry

A chrome-plated hearse on a sleepy stretch of Route 5, the classic 1953 Fordor Driving Car transported northwest from its original home in Massachusetts and has been serving the good people of Coventry (and truck-route passersby) for more than 30 years. Though the diner's namesake owner, Martha Leblanc, died years ago, her daughter took over in 2001, and the old-fashioned country grill continues to host suspended farmers and other locals. They perch on stools for plate-size pancakes — served with plenty of maple syrup — as well as eggs, bagels and other American classics, cooked on a flat-top griddle behind the counter.

Like many NEW eateries, Martha's makes an adorable postrise, just a few miles from the Canadian border. Swathed in savory housemade beef gravy, the squaky, springy cards are nestled among peppy-hot, hand-cut fries, a masterpiece for the French-fry connoisseur. Or, in one case, a joyful breakfast.

A plate of lightly breaded fried chicken was an unexpected twist. Arguably the best I've tasted north of the Mason-Dixon line, the bird had a herby, golden skin and succulent, moist interior with meat. We enjoyed



Fried chicken balls from Easternville Feasting Place

it Southern style with fluffy latticework waffles. Even the breakfast potatoes — shredded diced spuds, grilled to a tasty crunch with just a hint of salt — inspired wonder. How do they make hash brown so good?

Martha's Diner: Martha's Diner, 585 US Route 5, Coventry 734-8800

Northeast Kingdom Tasting Center, Newport

Opened a little more than a year ago, this tiny market occupies an old hardware shop — its floors are polished concrete, its lighting fluorescent, its ceilings industrially high. It's home to 35 Vermont food artisans, many of whom contrast its nooks and crannies for retail sales and its kitchen spaces for food production.

Here, we sampled maple syrup and honey, cheeses and meats, breads (y'dl) hot from the oven at Jocelyn & Clara's Bake Shop, located in an angle corner



NK Tasting Center

at the back of the counter), butters, jams and jellies, wines and spirits. Most of these products were made in the Kingdom.

"We have all this great stuff going on here," our host at the wine and spirit tasting counter said, pointing to a sipper of elderflower rum from David's Mill. "But people are just very low key about it, so no one knows it's here. I had no

More food after the classifieds section PAGE 43



Grousehead at the Derby Line Village Inn



Derby Cow Palace

Jo Jo and
Dorinda Hildner

within the center's walls — made a wonderful stopover to soak up the beauty we'd inhabited at the center. The house is owned by the folks behind the nearby Newport Natural Market and Cafe and boasts a crafty, extensive menu. An appetizer portion of sublime chicken-lever pâté, glazed with apple-cider aspic, shattered our expectations by coming with a shot of jenever blended juice rather than the standard spreadable preserves. A plate of potato fritters — crutchy-fried outside, smooth and creamy inside — were staffed with bacon and scallions and accompanied by a peppy, housemade ranch dressing. They were so comforting as they were exciting.

Newmarket Kingshead Tasting Center:
150 Main Street, Newport: 334-7548;
newmarketcenter.com

The Derby Line Village Inn

We planned to stop at this quaint country inn for a drink. But, after we glanced at the menu, which is rife with housemade sausages, schnitzels, strudels and spitakes, our 15-ounce German lagers morphed into dinner.

We chatted at the bar with Paula Hildner, who owns the inn and restaurant with her husband, Fritz, a master chef who spent more than a decade running the culinary program at Royal Caribbean International. Meanwhile, six months ago with a velvety brussard cheese soup, sweet red wine purée and thickened by reduction rather than starch.

Then came a long, lovely flambéed, six-ounce creamy and chewy topped with hearty loads of venison sausage from nearby Hollander Farm, cranberries, arugula, and a blend of *Salago* and

mozzarella, the comforting bread was very Vermont (who doesn't serve flat bread these days?). The breadwinner — a sweetest, sweetest beast of a sausage, its skin crapping as we bit into it — was entirely German, bodied on a mound of big smoking sauerkraut.

Alongside the real case stories of Fritz Hildner's old, world culinary training. "In Europe, we don't pay for cooking school," he said, cleaning his hands on a towel behind the bar, "but we get our ass kicked every day."

We could have listened for hours, drinking more beer beneath the bar's soaring cathedral ceilings as other patrons packed the cozy dining room. But we reluctantly took our leave for the next destination, promising ourselves to return, come winter.

The Derby Line Village Inn:
443 Main Street, Derby Line: 872-3070;
derbylinevillageinn.com

Derby Cow Palace Steakhouse & Lounge

Tracks posted the parking lot at this Derby destination, best known for serving elk sourced from the state's nearby herd (guests enter the restaurant through a wide arch made of antlers). Just inside, a stuffed elk awaits, followed by a smoldering pole bear standing tall on its hind legs. The place has the look and feel of a hunting lodge. The wood walls are lined with trophy deer, while light shines down from elk-beam chandeliers.

The dining room had a friendly vibe during our Wednesday-night visit. Staff exchanged meat meals and plenty of good will with regulars, and the servers asked even the out-of-towners "moochee."

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A Stranger in the Kingdom



Common Sense
& the Yellow Deli

We happened in on a fried haddock night — all you can eat for \$10.95. “One plate is enough for most people,” our server confided. “But some order seconds.” The fish was as moist and fresh as the portion was generous, accompanied by whipped-garlic mashed potatoes, apple-curry sauce and a salad bar.

Sailed her! How anyone could eat a second plate of fish after all that was a mystery we were content to leave unsolved. But we played our way through strips of tender elk steaks, cooked medium rare, which made for a wonderfully juicy and tender steak.

The creator of our dinner’s elk arrived in Vermont 36 odd years ago. Cow Palace owner shipped in 25 cows and a single bull from Idaho in the early 1960s, since then, the herd has grown to hundreds of animals, which are culled and set loose for hunters to stalk at the farm’s 700-acre game park and lodge in Iraish, two towns away. For those who’d rather not dress their own meat, the Palace provides



Common Sense
& the Yellow Deli



Island Pond in
Highland State Park

Serving Cow Palace: 330 US Route 5, Derby
760-6334 derbycowpalace.com

Common Sense & the Yellow Deli, Island Pond

I’ve never had an issue with the Twelve Tribes — the friendly, offbeat, 666 Testament devotees who appear at shows and festivals across the nation, serving up soul and comfort in vintage buses. The religious sect established the Northeast Kingdom Community Church and its first enduring communal settlement on Island Pond in the early 1980s. Its roots work in town at an excellent outdoor cafe. Since the Tanner and at this hands-on cafe,

which is assembled, our best and, from ashtray burn wood.

Decor is plant-based and natural, heavy, and the place offers a quiet space from the daily bustle no matter what you need. Whenever I can get up and see the good by me.

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The Parson's Corner counter



'Vermont' soup at the Parson's Corner



Owner Keith at the Parson's Corner

Last week, I was seduced by the breakfast feast: a drizzle sandwich of turkey sausage and three eggs, folded into fluffy sausage rolls and served with kindness, along with satisfying strong mate or coffee.

The café serves other humble egg dishes, baked goods, sandwiches and salads, prepared by modest ladies in the kitchen.

It's common, sensible food, but with friendly delivery in a charming, fully seating, it serves its purpose. "We want people to come in here, sigh a sigh of relief and forget about everything else for a half hour or 45 minutes," I heard our long-haired, bearded host tell us after plant as he dropped off the bill. "Or as long as they want to stay."

Colchester Station & Elm Yellow Bell
20 Essex Street, Colchester, 323-4433
jparson@comcast.net

The Parson's Corner, Barton

On a quiet corner in the shadow of the Barton United Church stands this old parsonage, built in 1867 for the Unitarian minister and now home to a friendly firm fresh diner in baroque and

tables in the house's former living room, chef-owner Dave Keith serves simple, unfussy food to a working-class crowd.

Local meats are slow-cooked in-house — including smoky pork loin, which our waitress advised us was not to be missed. When it arrived, my husband was a glorious rascal. The meat, dressing, sauerkraut and Swiss chard melted together inside buttered toast, making for a sandwich that was far more than the sum of its parts.

Our signal for a lazier meal, his "Vermont" soup was stuffed with grilled chicken, bacon, red onion and spinach, all warmed with a thin glass of single malt. This was paired with subtle sweet potato fries, creamy within and fried to a delicate crisp with oil. We both opted for soups, so we'll have pulled from broxy breakfast boxes formed the basis of a filling split pea soup that was thick enough to hold a spoon upright, while a mildly chewy was studded with sweet corn, bacon and perfectly soft potatoes light enough for lunch. ☐

The Parson's Corner 14 Glover Road, Barton
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Contact: jparson@parsonscorner.com

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Power Couple

OCT. 4 | MUSIC

When it comes to chemistry, Mike Meranda and Ruth Unger have plenty to spare. Onstage, they are Mike + Ruthy, a husband-and-wife duo setting the indie-folk scene ablaze. Singers and storytellers, poets and parents, the two tour with their children in tow, embodying a down-home approach to Americana. Bouncing between festivals and intimate venues, the troubadours bring harmony-driven fiddle and banjo tunes to more than 100 shows a year. Road-tested material such as the pair's celebrated recording of Woody Guthrie's "My New York City" cement Meranda and Unger's status as a "national treasure," according to peer Anis Mitchell.



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ruthy.org



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SEE PAGE 9

OCT. 4 | MUSIC



The Beat Goes On

Randy Smith may call North Carolina home, but the award-winning singer-songwriter has a sick spot for the Green Mountains State. In 1982, he founded 80/5, Vermont's answer to the big-hair, hard-hitting heavy-metal bands of the time. The group achieved critical acclaim, providing the springboard for Smith's career and eventual departure as a solo artist. Long hair is now short, and hard rock quieted into acoustic stylings, but, backed by his Band of Merry Men, the seasoned performer returns to his former stomping grounds to take the stage for what he says will be the final tribute to his crucial past.

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performances

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books

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sports

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FRI.3

activities

PEOPLE'S CLIMATE MOVEMENT PARTY The party is the party. **Walden** A 2nd Edition. **CHOCOLATE ACADEMY and Science Center/Lake Center for the Arts** Burlington 6-8:30 p.m. tickets \$10-30. p.m. free. chocolateacademy.org prepayable info: postcard

art

ARTS FESTIVAL The festival is the festival. **Walden** A 2nd Edition. **CHOCOLATE ACADEMY and Science Center/Lake Center for the Arts** Burlington 6-8:30 p.m. tickets \$10-30. p.m. free. chocolateacademy.org prepayable info: postcard

books

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community

THE 20th CENTURY The play is the play. **Walden** A 2nd Edition. **CHOCOLATE ACADEMY and Science Center/Lake Center for the Arts** Burlington 6-8:30 p.m. tickets \$10-30. p.m. free. chocolateacademy.org prepayable info: postcard

dance

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etc.

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OCTOBER 10, 11, & 12, 2014

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150 Jaded Arts and Crafts Exhibitors, Specialty Foods

Great Live Band, Live Music Entertainment, Craft Demonstrations

Adult admission \$10, kids free. Free parking. No pet please

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Stowe Foliage Arts Festival

Stowe State Field Weeks Rd. Road, Stowe, Vermont

150 Jaded Arts and Crafts Exhibitors, Specialty Foods

Great Live Band, Live Music Entertainment, Craft Demonstrations

Adult admission \$10, kids free. Free parking. No pet please

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BARRY BRIDGEMAN *Private American* and *Call Your Name* at *Along the River*. The Lewis and Clark expedition, a multi-media presentation by the riverman-educator, Chasler House Hall, Randolph, 10 a.m.-2 p.m. \$5. Tickets \$8. Info: 489-0294

theater

CONJURY OF SHADOWS *Witness of silent ceremonies and rituals in the mountains of the early 20th century, a new musical production in the Washington area's premiere theater company, the Washington City Hall Auditorium, 8 p.m. \$10-\$30. Info: 255-0492*

FIRST YEAR UNDER A CALDWELL TALENT SHOW *7 p.m. Tickets \$10-\$12. Info: 282-3000*

A GRASS ROOTS FIGHT GRINDING *7 p.m. Tickets \$10-\$12. Info: 282-3000*

INTO THE WOODS *7 p.m. Tickets \$10-\$12*

THE TRAVELER *Michelle Burt, James Macintosh. Major star in this film Company of Men, producer of World's scariest cat. Tour last Theater, Midwayville, 8 p.m. \$40-\$50. Info: 282-3000*

THE MUSIC MEN *8 p.m. Tickets \$10-\$12*

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A spooky stroll along the shores of Lake Champlain with Thru Line music in the hills and chills. Subterranean Park, Buren, 8 p.m. Meet at the fountain at the foot of Pearl Street. 10 minutes before start time. \$10, nonrefundable. Info: 603-542-1111.

[fishbase.org](http://www.fishbase.org)

CHAMPLAIN HIVE HARBOR FURIE See OCT 4, 7

BILLINGTON FANT FESTIVAL, THE FIRST IS AWAY

MARSHFIELD HARVEST FESTIVAL. Taste seasonal food, enjoy live music, swap games and cool off and more. Oldschoolhouse Canner, Marshfield, 8 a.m. to 4 p.m., www.oldschoolhousecanner.com, 888-888-8888.

PUMPKIN & APPLE CELEBRATION (See List C.)

VERBODEN INKOMEN: 1000,-
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15. *Stress*

FRIDAY AND MONDAY THE VERMONT HOME
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4-6 g cm⁻³ (range 4.00-4.02 g cm⁻³)

David M. Levine

COMMUNITY HIGHLIGHT: The Ladies Auxiliary held a luncheon last on the day for members and nonmembers alike. VFW Post 5225 Junction 9:30 am. 127 E. 1st St. 0700

HARVEST HAMBURGERS Local fill-up on home made cut & fill. Mary Edwards Cambridge Room 5.1 p.m. \$5.99 plus tax for kids under 6. Info 644-0873

SOUTH BURLINGTON TOWN TREASURER MARGARET Fournier found vendors difficult and cautions not to speculate on the park's big bet. David Blumenthal says he had "to go out and make deals." Says one local business owner:

WINDYBROOK FARMERS MARKET Also grows and harvests other crops, sells assorted produce, avocados, cultivated mushrooms. Champaign-Nell Lewis Winery, 10140 S. Hwy. 150, 413-443-6663.

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FREE SUPPORT CHALLENGE AND 30-DAY TRIAL PERIOD: Participants first take physical assessment and then enter an online challenge. After 30 days, participants receive a report on their current status and receive a 30-day trial period. (Challenged Customer Cost is \$100/mo, \$2,900/mo, \$25 per program. Info: 800-276-2766)

**SOUL PURPOSE DEVELOPMENT LIGHT BOLT
MEDITATION:** Cynthia Wren at Soul helps others access their higher selves in a focused paid Satsang led by Garthman, Doreen Rose. \$15 suggested donation info: 375-4560

Baker

EDUCATIONAL-GROWTH-TELE MODEL: Families take it mainly southward (the Sunset City Magazine Cal Bucklebackers HQ HQ is no more. Free info: 508-288-4343).

THE LIGHTNING THEIF Kidder ages 8 and up watch the pigs come to the trough in *The Ironwork* (R) a musical adaptation of Dick Cusack's most selling young-adult series, *Squidley Audubon*.

Hopkins Center Portsmouth College, Hampshire Ave
 3pm-5pm Sat. 10am-5pm Sat-Sun

MISMANAGEMENT TOWNSHIP FANTASY. Youngsters sign up in app Elin are rare items via fingers, games, music, dance and a puppet show. Buffeted Roadies. Wednesday 11 to 4:30 p.m. Ages 7-9. \$6.50

2-DIMENSIONAL LINGUISTICS: From Southern and/or
regional and/or college junior/senior/graduate & beyond
University research and/or student work. 5 credit
University Museum, Huntington 8/20/16. Fee with
museum admission \$10.00; free for members
entry: see info 606-293

Δεσφινίδης

OPINIONS PERSON CONTRIBUTION: Further your French? Speakers can take the tongue-in-a-canal drop-in class, Local History Bites, Fetcher-Free Library Burlington & L3C or see our info 883 2433.

Figure 5. *in situ* hybridization.



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[illegible]

A woman in athletic wear is running on a track. The background is a warm, golden-brown color. The text 'YOU vs YOU' is prominently displayed in the center, with 'vs' inside a circle.

YOU vs YOU

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Reg. opens Nov. 20 at 10 a.m. (Class on Tues., 5:30-6:30 p.m. starting Nov. 4, 2005) weeks. Admission: \$100. Program includes Reg. opens Mon. 7:30-8:30 p.m. starting Nov. 5, 2005) weeks. Tuition: \$100. Contact: Reg. opens on Wed. 5:30-6:30 p.m. starting Nov. 5, 2005) weeks. Kids and teens: \$100. Contact: 800-746-2800.

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[illegible]

8. EXPLORE NEW OPPORTUNITIES What can you do to distinguish? What can you add? (e.g., by being better at it, faster, or cheaper) Also, the *Channing Marjorie* and the *Levelling Road* are well-represented items. Dig in depth. Students should purchase the books, read them, and have read them before class begins, and a new paragraph with questions. Lastly, please email or professional courses. Please write: Mr. J. J. J. J. J.

7-8 2014-15 Location: Jurgis Center for the Spirituality
Grooming, J.J. J.

La. Watersbury
Wife of
Capt. John

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TO ACRYLICS**

PEACE AND HARMONY
This workshop offers sample effective tools for designing your water company's water conservation programs, discuss and distribute 30 various number

My husband and I have been married for almost 20 years. We have two children, a son and a daughter. We are both teachers and we both love to travel. We have been married for almost 20 years. We have two children, a son and a daughter. We are both teachers and we both love to travel.

relationship into our model.

FRUITFLAVOR: FIVE FISH LIES:
 Experiment: Soak 5 fish in water, then...

publishing from its online press, *the* magazine took to the airwaves at a variety of Internet-based waterways. All of the articles, spanning science, news, travel, boating, and fishing, are free and available to anyone with an Internet connection. The magazine's website (<http://www.fishbase.org>) features a variety of links to other fish-related websites, including the National Oceanic and Atmospheric Administration's (NOAA) National Marine Fisheries Service (NMFS) website (<http://www.nmfs.gov>).

**NATIVE AMERICANS ESSENTIAL
IN THE CLASSROOM**

CIRCLE: All indigenous mental health workers interviewed invited to come together to share findings, and develop the first collaborative issues. What topics represent a challenge to you and what values and best things guide your practice? How do you work with other indigenous people with you? We hope you will all

149 World Commons: Cost Effect

Source: 2233 (Parkway) W
South Huntington, Ind. Carl
and Doris H. Smith
4140 W. 223rd St.
Huntington, Ind. 46750

Shorebirds, both sea wall and within a fishing and mowing field. Note the 6' offset at the base. Some green seaweed of *Enteromorpha* (note the 6' offset) is also visible. Note the 6' offset at the base. Some green seaweed of *Enteromorpha* (note the 6' offset) is also visible. Note the 6' offset at the base. Some green seaweed of *Enteromorpha* (note the 6' offset) is also visible.

For more information, visit www.fox.com,
 or call 1-800-344-3222.
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Feb. 8/Day Art Center

WILMINGTON As if it isn't hot enough
of water mean as its wet the
elastic like abundant full harvest
and smoke a traditional commu-
nity for your autumn reinforcement
Sat, Oct 11, 9:00-4:00 pm Over
the Avenue 178A/overlook

Location: Wilson Day, Neil Graham
625 Pioneer St. Denver, CO 80202
FAX: 303.733.0100
E-mail: william@paulmiller.org

CRIMINAL This class will be an on-line self-paced course.

with a rising velocity against
long works. The 14 or 15 ft of the
lower wall carrying stress by its
thickness, and one of 8 ft or 9 ft
against that, and a third 10 ft which
is open for replacing. Finally on
New York Ave. 25 ft 3 ft 3 ft 3 ft 3 ft
to 10 ft. 10 ft 10 ft 10 ft 10 ft 10 ft
member's location. (Refer to
4-4 Center, 103 Pearl St. Boston
Tel. 253-5233) also visited
Boston 10-10-10. Boston 10-10-10

post-incident strategy of the at-risk individual is post-incident interview.

[illegible]

COMMUNITY HERBALISM
 BERNARD J. COHEN, *University of Maryland*

[illegible]

WORD: Two birds and their nests, each in a different hole and each, then, smaller, than

[illegible]

TAEKWON-DO IN THE MODERN WORLD
WILLIAM B. J. KIMBLE AND TAE KWAN YOUNG

[illegible]

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File Under?

Four more local albums you probably haven't heard

BY DAN ROLLIS

So many records, so little time. Seven Days gets more often submissions than we know what to do with. And, given the ease of record-making these days, it's difficult to keep up. Still, we try to get to every local release that comes across the music desk, no matter how obscure or far-out.

To that end, here are four albums that likely flew under the radar of your average local music fan. In some cases, they represent the outermost boundaries of local music. Others simply slipped through the cracks. But each is worth a listen. ☺

Chad Farrell, *What the Fire Didn't Burn and the Rain Couldn't Wash Away*

(SELF-RELEASED CD)

Rutland's Chad Farrell has been active in the Vermont music scene for decades, most recently with the rock band Crackdown. He's got a household name, even by local standards. But he does have more than 15 albums to his credit, including last year's oddly charming "greatest hits" album, *Parsons Secrets*.

Farrell is back with an album of new material. What the *Fire Didn't Burn* and the *Rain Couldn't Wash Away*. In a recent message he writes that the record was an effort to boldly and boldly describe the realities of marriage, for better or worse. He adds that he was sonically inspired by the works of Kanye, Deason and Daniel Johnston. He records on all counts.

The album is not an easy listen. But it offers rewards for those willing to risk no-fs-guy. Opener "Beck's & Bug" is a dark, wincey cut that sounds like an outtake from Tom Waits' *Real Gone*. "We're Gonna Call It Love" is a brutally honest rumination on the mechanics of maintaining a lifelong relationship. Other songs twist and turn between moments of unbridled passion and frustrating insecurity that resonates, sometimes unconsciously, with anyone who has ever had a long-term partner.

To order *What the Fire Didn't Burn* and the *Rain Couldn't Wash Away*, email Chad Farrell at chad@chadfarrell.com.

The Evansville Transit Authority, *The Evansville Transit Authority*

(SELF-RELEASED CD DIGITAL DOWNLOAD)

Though they may be unfamiliar to audiences outside of the Northeast Kingdom, the Evansville Transit Authority have been rocking Green Mountain pile goats for some 13 years. Their recently released self-titled record is the band's full-length debut, and their first recording to feature exclusively original material.

A passionate bar band, ETA is rooted in that time-honored cocktail of blues and classic rock, ingredients found in abundance on this recording.

The quartet doesn't reinvent the wheel, but the record does offer some pleasant surprises. Opener "A Way to Say Goodbye" recalls the driving alt-rock of early Gracier. "No One Is Turn To" features soaring licks from lead guitarist Kyle Chudman that Steve For Wiggins fans would cheer. "Bar" is rough-and-tumble, periodically. "Clap Match" is a steady country rock as Tom Petty wane. Half there's a more a lighter-hearted pop ballad, "Alopp at the Wheel." All in all, it's a strong debut.

evansvilletransitauthority.com

Hovey Otis, *Standing Alone*

(SELF-RELEASED CD DIGITAL DOWNLOAD)

Hovey Otis is a project helmed by local singer-songwriter Tim Davis. Armed with a batch of songs, Davis teamed up with Portland, Ore., earlier this year to record with producer and engineer Rob Strong. Davis credits Strong with helping to smooth the surface of his nascent material and produce the five-song set that became *Hovey Otis'* recently released debut, *Standing Alone*.

Davis is a talented songwriter and vocalist whose catchy tunes fit snugly within folk-pop archetypes. What sets him apart is a dry lyrical bent that puts a

fresh spin on time-honored topics of love, life and traveling. For his part, Strong's endorsement, from the point-and-click opener "Standing Alone" to the syncopated Southwest groove of "New Mexico" to the vast sonic expanse of "Four Story" makes Davis' debut more than just another record from a white dude with a guitar. It's a promising start.

hoveyotis.com

Pete's Posse, *Pete's Posse*

(HOMECOMING CD)

In the folk scene of northern Vermont, all roads lead to Ben Sutherland. Whether with his own bands, such as the Clayfoot Strangers, jamming on Sunday afternoons with the New Englanders, or performing with the old-timey band of the New Englanders, Sutherland is something of a folkloric sage, and has been for some 40 years. But he's not above learning a new trick or two.

Sutherland's latest project is Pete's Posse, a multi-generational collaboration alongside young multi-instrumentalists Tristan Henderson and Oliver Scowen. The album is composed of original and traditional material. But what's fascinating is that for more contemporary elements are intertwined into the folkloric mix. For instance, Scowen's "Free the Fisher" wouldn't score out of place on a Punch Brothers album. There are moments that seem to walk at progressive bluesmen hidden amid rock and shanty tunes. The album is composed of original and traditional material. But what's fascinating is that for more contemporary elements are intertwined into the folkloric mix. For instance, Scowen's "Free the Fisher" wouldn't score out of place on a Punch Brothers album. There are moments that seem to walk at progressive bluesmen hidden amid rock and shanty tunes. The album is composed of original and traditional material. But what's fascinating is that for more contemporary elements are intertwined into the folkloric mix. For instance, Scowen's "Free the Fisher" wouldn't score out of place on a Punch Brothers album.

petersposse.com





Derek Dingle

The Terrible, Horrible, No Good, Very Bad Day

There we had days. And there's the day music was put down guitar and music careers ended last year.

Last July, Alarcon and his best friend, **WANDERLUST**, a collaborator of Windsor-based acts label and collective What Deth Lk, were hiking nearby Mt. Ascutney, a 1,000-foot peak. Alarcon, by all accounts, was at the time a guy in fantastic physical shape. For example, as part of a 2012 National Bike Challenge, he hiked to work from Windsor to Hanover, N.H. — a 80-mile round trip — every day for a year. He logged more miles than anyone else in the country who took that challenge. So Dingle didn't think much of it when Alarcon showed up for the hike without a water bottle and didn't have a drop to drink from base to summit.

"He is a badass," wrote Dingle in a recent email to *Seven Days*. Clearly.

Three days later, Alarcon was hiking to work and began to feel dizzy. He collapsed on the side of the road. He was rushed to the hospital as an ambulance, where the consensus seemed to be that the dizziness was the result of stress, perhaps due to dehydration — even hikers need water. He went home, but still didn't feel quite right. Worse, he began feeling numb all over his body. A second opinion and a battery of tests revealed an M&M-size tumor on his spine. The tumor had ruptured and begun to bleed, which caused his dizziness and numbness. Doctors decided a complicated, delicate surgery was needed.

That, however, was not Alarcon's bad day.

On the day he went in for surgery, his family and friends held their collective breath. Particularly given that, as

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ON PAGE 4



Dingle put it, with "the electric not outward" that is the spine, any number of things could go wrong and an equal number of outcomes were possible, including that Alarcon might not walk again.

Wracked with nervous anticipation while awaiting word on the outcome of the surgery, as only WDL members, moreover, decided to drive by Alarcon's parents' house. It was on fire.

Fortunately, no one was hurt in the blaze and the damage was not total. But, Jesus. Kindsa puts your whole little Facebook posts about that tough day at work into perspective, doesn't it?

When Alarcon emerged from his 12-hour surgery, it became clear his recovery would be long and arduous. Among other problems, he couldn't feel his feet. He was sent to Boston for a three-month rehab. He eventually was able to resume walking, but he still has nerve issues and numbness in his lower half.

Alarcon returned to work just past summer and was able to spend half his time working from home. Things seemed to be going swimmingly. That is, until he was informed that his position had been defunded. Alarcon was out of a job.

(If I could chat with God privately for a sec: Dude, what do you have against this guy? Did he kick puppies in a past life or something? Cut the man a fucking break already.)

Now, if you're familiar with What Deth Lk, it's a small Upper Valley collective of close-knit musicians who have been responsible for some of the most interesting and successful bands there: *Interlocking* and *Swordfish* (these names mean a lot in Vermont. It regularly puts out releases from artists such as the *moose*, *caravan* and the mercantile, prolific genre-less cowpunkers). To name a few: But, as with its Mountpelier brethren at Static & Mass Records, some of the label's most interesting releases are its compilations. Raise your hand if you see where this is going.

WDL has a comp set for release this fall to benefit Alarcon. Presumably, it will feature new, signature Pilgrimage recordings, rolling out from Derek

SOUNDWITTS • P. 10

live culture
VERMONT ARTS NEWS • VIEWS

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OCTOBER

PLM KEEPIN' IT CREW TOUR
MICHAEL MENERT, ELLIOT LIPP, SUPER VISION, PAUL BASIC

BOOMBOX
R. MADON

FIRST FRIDAY

MC CHRIS
MC LARS, SPOUSE

PERIPHERY
THE CONJUNCTIONIST, INTERVALS, TOOTHGRINDER

A LIGHT DOSE

TOKIMONSTA
MADE IN HEIGHTS

START MAKING SENSE: TALKING HEADS TRIBUTE
JIMMY A. BULL & DATES TRIBUTE

DOCKWORTH **DOCKWORTH**

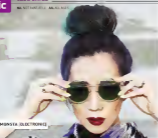
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DOCKWORTH **DOCKWORTH**

music

CLUB DATES

NO. NOT LISTED: ALL AGES



TULJA / THERMISTER (ELECTRONIC)

Monsta Mashup

Los Angeles native Jennifer Lee grew up learning classical piano. A naturally inquisitive and restless child, she found her interests soon wandering beyond Bach and Beethoven. She would later employ that musical curiosity at **THE MONSTA** to create punishing barrages of sound by blending elements of electronic production with live instrumentation and banging beats. To kickstart plays the Hives Grand Showcase Lounge in South Burlington on Tuesday, October 7 **WASH IN HOURS** opens.

WED.1

burlington

KILGUSURF SPHERICAL

Ready Hinder with DJ Craig Hilder (open 10PM) 9 p.m. free

J.P. & PUE Pub Open with Dave 7 p.m. free Karaoke with Marley 10 p.m. free

JUNKIE Big Vape Churned 8 p.m. free

HAMBURGER PIZZA & PUB Open till 4 a.m. open 9 p.m. free

NECTAR & VV Comedy Club Presents What a Joke Comedy 7 p.m. free Karaoke comedy 7 p.m. free Karaoke comedy 9 p.m. free Karaoke 10 p.m. free

ROCK BEAN COFFEEHOUSE Karaoke Showcase (open till 10 p.m. free Karaoke 10 p.m. free Karaoke 10 p.m. free

RED VIBES The Great Supreme Sound 7 p.m. free DJ Chris (7 p.m. free) 11 p.m. free

SHILOH LITCHER Jay Rock live Outpost Breakers at Mount Horeb (free till 10 p.m. free) 10 p.m. free

THE KASHY PARKERS (Burlington) Josh Perini's Acoustic Sound 7 p.m. free

JEN LOUNGE Coasters 47 Karaoke Class & Social 7 p.m. free

CHITTENDEN COUNTY FINGER GROUND BALLROOM

FLM Karaoke 10 p.m. free Karaoke 10 p.m. free Karaoke 10 p.m. free

THE HONEY MOON NW Presents Party Rolling Culture (free till 10 p.m. free) 10 p.m. free

ON TOP BAR & GRILL DJ Matt (open till 11 p.m. free)

barry/montpelier CHARLES D. Rock Karaoke (free till 10 p.m. free) 10 p.m. free

THE HONEYMOON NW Presents Party Rolling Culture (free till 10 p.m. free) 10 p.m. free

CHITTENDEN COUNTY FINGER GROUND BALLROOM

THE OPEN HORIZON Open 7 p.m. free

above/savage arena MOJO & PLACID Karaoke Open & Friends (open till 10 p.m. free)

PEACOCK PIZZERIA & LOUNGE Karaoke Night 7 p.m. free

middlebury area

CITY LIMITS Karaoke 5 p.m. free

TWO BROTHERS CANTON LOUNGE & STAGE Karaoke Night 7 p.m. free

champlain **champlain/northwest** RAYFORD PARKER Coasters Rhythm Boys (open till 10 p.m. free)

northwest kingdom THE PARKER NW (open till 10 p.m. free)

THE VIBE Karaoke (open till 10 p.m. free)

outside area

MONROVIA Open till 10 p.m. free

SLUG HOLE 10 p.m. free Karaoke 10 p.m. free

THU.2 **burlington** CLAW BEACHHOUSE

Sophisticated, Lyrical, Diverse, Live (open till 10 p.m. free)

VERMONT PUB Karaoke (open till 10 p.m. free)

FRANKIE'S Karaoke 10 p.m. free

KARAOKE SQUAD Karaoke 10 p.m. free

VERMONT PUB Karaoke (open till 10 p.m. free)

FRANKIE'S Karaoke 10 p.m. free

KARAOKE SQUAD Karaoke 10 p.m. free

VERMONT PUB Karaoke (open till 10 p.m. free)

FRANKIE'S Karaoke 10 p.m. free

KARAOKE SQUAD Karaoke 10 p.m. free

WED.1 **burlington** KARAOKE SQUAD Karaoke 10 p.m. free

VERMONT PUB Karaoke (open till 10 p.m. free)

FRANKIE'S Karaoke 10 p.m. free

KARAOKE SQUAD Karaoke 10 p.m. free

VERMONT PUB Karaoke (open till 10 p.m. free)

FRANKIE'S Karaoke 10 p.m. free

KARAOKE SQUAD Karaoke 10 p.m. free

VERMONT PUB Karaoke (open till 10 p.m. free)

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FRANKIE'S Karaoke 10 p.m. free

KARAOKE SQUAD Karaoke 10 p.m. free

VERMONT PUB Karaoke (open till 10 p.m. free)

northwest kingdom THE STAGE: The Hives Karaoke 10 p.m. free

outside event HAMBURGER PIZZA & PUB Karaoke 10 p.m. free

OLIVE BRITNEY Karaoke 10 p.m. free

WED.1 **burlington** KARAOKE SQUAD Karaoke 10 p.m. free

VERMONT PUB Karaoke (open till 10 p.m. free)

FRANKIE'S Karaoke 10 p.m. free

KARAOKE SQUAD Karaoke 10 p.m. free

VERMONT PUB Karaoke (open till 10 p.m. free)

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FRANKIE'S Karaoke 10 p.m. free

KARAOKE SQUAD Karaoke 10 p.m. free

VERMONT PUB Karaoke (open till 10 p.m. free)

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SOUND*bites*

CONTINUED FROM PAGE 31



and the Dornes and Alarcón's other hand, the *asa* and probably some weirdly brilliant shit from Chomsky, who likely wrote six albums in the time it took to type this sentence. But WDH wants more. Neg, it needs more. That's where we come in.

WDL is accepting submissions for the competition until October 20. If you're an artist or band interested in submitting music, and calling Karl Alcorn's bluff, you can email Dangelo at dukebradford@gmail.com.

BiteTorrent

I don't know if we can yet call this a trend on par with, say, albums-trIBUTE nights, but MTV's recent summer seems to be quite in vogue in the Queen City of late. Last week, we had *WUSA's* Direct Inbreds series, record that accompanied their new album, *The Next Instead*. And this week sees the debut of a new reality series, *Drubbed Queen City*. Another

from local producer associations through
newspaper reprint Section Six Records

The first installment of the regular monthly series dropped on Tuesday, September 30, and features two misbegotten cats from recent local releases: "Island World" by **WREN** and "Lost My Mind" from **LOOSE & TWO SEVEN FIVE**. Sasquatch typically trades in danceable horns and hip-hop-infused funk, so both Nylike and Helene, two artists who can bring out dormant electro-pop with the best of them, are excellent choices.

"Island World" laced with steeldrum synth and the floating sound of crashing waves, takes on a breezy beach feel. On "Love My Mind," Rasquatch accelerates HELMUT WILHELM's vocals to mind-altering speeds over a classic boom beat. Thank ALVIN AND THE CHIMPANZEES, ERIC BURRILL BROTHERS. And I mean that in a good way.

If QCB-Vol. 1 is any indication, this should be an entertaining series.

Though I'd be curious to hear what the eminently talented Sasquatch would do with tunes that don't already naturally jive with his typical style, Gray raved

Wellcome back, **GETTY GILBERT!** Since you're in town, Gilbert was one of my favorite local performers to watch as the dynamic front man for pop-punk heroes in **MEMPHY OF PLAIN**. After that, he logged time in the alt country circuit **GREAT WESTERN** before moving to **Miner**. He's still there and is opportunistically spending his time hauled up in the woods, writing and recording his tiny **Little Country** rock tunes in the vein of **GRIMY PARSONS**, with just a touch of curly **GRAY HAZE**. In Gilbert wears through towns this Friday, October 1, opening for songwriter **CHARLIE PARR** at the Mooney Sloane in Winona. (See the spotlight on page 26.)

Last but not least, there's an interesting little comedy show at Zee Lounge in Washington this Saturday, October 4. The co-hosts are a newly married couple from Portland, Ore., standup comics and radio voices, who are spending their honeymoon touring all 50 states in the country with a show called "The He & She Show: A Stand Up Comedy Tour: Night 1." The veteran duo blends thoughtful political commentary with a penchant for outrageous dick jokes.

Nails, Just holding: The couple's material primarily focuses on the ins and outs of twiddled blues and misery. The show is interactive, too, featuring a segment in which the Wychita's solicit marriage advice from the crowd to riff on. The Vermont date is hosted by local comedian *one a* and will also feature a pair of provocative local comedians, *seems*.



Listening In

A pencil as short as an eyelash,
terrible, slight-to-the-point nib, the
best!

BUTTON POWERED, Never Look Back, Escape the Hunt!

THE INTELLIGENCE, INDUSTRY AND TYPING
CAPABILITY OF A PERSON, INDICATED BY HIS OR
HER GRADE IN THE ARMY INTELLIGENCE SCHOOL.

JOHN SHOLLY, *Florida State University*
BLAKE MILLS, *Florida State University*



MONTPELIER



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10:24 星期三 10月24日

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11 OF 4000000000

11 04 2009/20

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REVIEW *this*

You Know Ono, Goes to Sweden

(SELF-RELEASED TO DIGITAL DOWNLOAD)

You Know Ono, a Montreal-based quartet formerly — and amusingly — known as *White Campfire Songs*, might just be the next Montreal basement band that makes it big. With their debut *Go to Sweden*, the band sounds a whole damn lot more like a major college outfit — a polished indie rock act, smart and sprawling if anything, the five-track EP is understated. You won't hear a personal sound, but you will likely nod your head and play it again.

Like many a building garage band, You Know Ono are made up of former schoolmates: Willoughby Mene — yes like the title — and Erin Cassels-Brown both play guitar and split lead vocals. Tom Skahan pulls double duty on bass and drums, and Greyson Webb contributes additional guitar and bass. The four have been playing Burlington shows since February 2012, frequently at Radio Beat, and also opened for MGMT at the

University of Vermont's Springfest last year.

Their debut effort is like a slowed-down outtake of the Strakes' 2009 EP, *The Madras Age*. It's upbeat but not too fast, held at times but not too wild. The lyrics are not particularly clever or thought-provoking, but that's forgivable, given that You Know Ono are in no way trying to be innovative or provocative. They're simply trying to give a pretty voice to the trials and tribulations of youth.

Take, for example, "Go to Sweden," a well-crafted, spry indie track. Cassels-Brown sings, "I wanna swim from the coast / cross the ocean back to home / I wanna see my god and not be so alone. / I wanna see my god / I miss these houses in cities." On the equally tight number "No Tomorrow," Mene sings, "She's got lips like / no tomorrow / no tomorrow / when she's / and if the things I wanna say / I think I'll wait till tomorrow / wait till tomorrow / when I / ah." It's so sweet, but it's still an impetuous lovey-dovey jam for moshing.

The EP is vocally and instrumentally solid. On the opener, "Don't Let Me Grow Old Without You," Mene croons



Wizdom heart man Kevon Coombe's dissonant delivery, using talking like repeating plans for a relationship to work out. "Slightly Serenade," a soft crooner demonstrates Webb's excellent guitar skill and Skahan keeps the bass and drums steady throughout the EP. The quartet closes, "Going to Sweden," as a wistful goodbye letter, bidding adieu to the girl at home in favor of adventures abroad. While those who prefer their indie rock with a side of snark might scoff at *Go to Sweden's* poppy earnestness, You Know Ono's seamless amalgamation of youthful energy will certainly endear them to the college bar crowd.

Go to Sweden by You Know Ono is available at youknowono.bandcamp.com.

LEE CANTRELL

SEVENTH DAY W/TA (LARA TUCKER) TO TALK



The DuPont Brothers, Heavy as Lead

(SELF-RELEASED TO DIGITAL DOWNLOAD)

Certain albums are simply made for certain seasons. Don't deny it: *For Emma, Forever Ago*, while brilliant any time of year, just plays better when you're hunkered up in a cozy spot amid winter's icy grip. Father John Viles' *For Peace*, on the other hand, seems to exude a warmer hue when spun on steamy summer twilight. With their stirring sophomore release, *Heavy as Lead*, Burlington's DuPont Brothers have given Vermont audiences a record made for the same reason and ready class of fall.

As an indie staple, there is no doubt a weight about *Heavy as Lead*. Since DuPont, a record may add it, has long found inspiration in his battles with personal demons. It's no hyperbole to say that music saved his life — he began

writing songs at a rehab clinic in Arizona. Prior to forming the duo, Zack and Sam DuPont founded a family circle in which they really *had* an older brother. These contrasted when, as well as a warning on death and love both lost and found, witness much of their writing together. But, remarkably, these songs feel anything but burdensome.

On their self-titled 2013 debut EP, the DuPonts surround it all with a formidable backing band whose musical talent transformed that work into something like a loud answer to Nick Drake's *Boyfly Laysen*. On *Heavy as Lead*, the duo favors a sparse approach, employing little more than voices and acoustic guitars. The Drake influence remains — particularly on songs such as "Antique Wrench" and "Ride" — though it's more of a subtle accent than. The DuPont Brothers have found their voice, quite literally. In some instances, they blazed as well, it's hard to discern who is singing what. And that scenery unfolds in every aspect of the recording.

When they started, Sam's songwriting bore a rough-hewn quality in comparison to the more refined and complex work

of his older brother, Zack. That disparity was in some ways an asset, a tempting agent as both songwriters. But you could tell whose song was whose, and not just from who was singing. That's not the case on *Heavy as Lead*. In the duo's voices and guitars intertwine on cuts such as the tender "Translucent," the delicate "1000 Years Old" or other real album closer "Be Done," it's almost impossible to discern which is also on Zack sang. These are just DuPonts' brothers' songs, as lovely and elegant as could be.

Like so many great melancholy records before it, while downcast and introspective and rooted in emotional truth, *Heavy as Lead* is refreshingly tender into something beautiful and is soaring. It's an album made for sipping coffee on a brisk November day, maybe holding close someone you love. But, as Sam DuPont sings on "Colder," "We were made for colder weather."

The DuPont Brothers play a private show for *Heavy as Lead* at Signal Kitchen in Burlington on Wednesday, October 1, in support of Jay Nash.

QUAN ROLLER

VENUE NIGHTCLUB

VENUE NIGHTCLUB.VT.COM

OCTOBER

- 3: CAPRADONNA
- 12: FANTASY FRIDAYS • 18+
- 18: GYPTIAN
- 23: JUVENILE
- 24: WINGER
- 30: NONPOINT
- 31: FANTASY FRIDAY HALLOWEEN BASH • 18+

NOVEMBER

- 1: COUNTRY SATURDAY HALLOWEEN BASH • 18+
- 7: L.A. GUNS

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Bedtime Stories

"STATIONS, a cycle of 14 sculptural paintings," Fran Bull

Fran Bull presents the night life of humanity in her new work "STATIONS," a cycle of 14 sculptural paintings. These are monumental, dimensional, figurative works. On them, figures emerge from the picture plane and reach for each other—and the viewer. Collectively the paintings do not present a linear narrative, but each tells a story. And each describes something that happens in bed.

The London-based artist's use of the word "stations" is loaded with import. Stations are places to stay and anticipate, to arrive and to depart; places where things may happen and strangers watch strangers. But Bull's stations are private activities. Each of her stations is the size of a queen bed, its figures human and clad overhead in bedclothes. They read, laugh, sleep and dream. Lovers approach each other. The stories are intense, but a viewer can't help but look.

In her artist statement, Bull, who is also a poet, writes:

Night is transient,
Night is full of secrets.
Bed is a cocoon
Bed is a place for betrayal and for the making of
covenants
Bed is the habitat along the most profane creek.
Bed is a stage set for a play improvised by fools

My people, the ones you see here,
arrived unbidden
I don't know from where
They formed under my hands
They asked for eyes and hair and teeth.

Bull apparently gave her "people" what they asked for, then draped them over them and provided some of them with infants who join them in bed, or an ancestor hovering at a shoulder. In *STATION 7*, titled "but then a journey begins in my head," a sleeping figure dreams of his childhood, and Bull paints his baby-hersie dream.

Each station is titled with a line of poetry, that sets a context for the viewer. Bull wrote many of the poems associated in this way with the exhibits. In addition, she drew inspiration from other poets—James Agnes, Ezra, Shakespeare, Derek Walcott, Pablo Neruda—and sometimes incorporated their words in her titles. For example, *STATION 7*, "what is your substance and whom art you made," uses Shakespeare's words to describe an exhausted gargole who has abandoned his post holding up a roof and landed in a bed, wings unfurled, surrounded by a forest of fruit and vegetables.

Over two years, Bull created the individuals in the stations. In an interview, she talks about the surprise and joy of creating dimensional work that emerges from a flat surface. She refers to the delight of opening a pop-up



IT'S NOT JUST THE DIMENSIONAL
"QUALITY THAT IS UNSETTLING HERE:
IT'S THE FIGURES THEMSELVES."



book and the unsettling experience of seeing an image jumping the predictable barrier of the picture plane. Bull points that, since childhood, she has created images that scare her a little, and in "STATIONS," she explains that magic between wonder and fear.

It's not just the dimensional quality that is unsettling here—it's the figures themselves. They are peculiar, their eyes boggie, their fingers reach their toes are long. Some show their teeth. Still,

they were friendly enough. They laugh, talk and carry on. Some appear to be singing. Draped in cloth, covered with plaster and paint, Bull's figures led the viewer to come closer but also to keep some distance; they're visible, but like strangers from another time.

Asked about her artistic influences, Bull acknowledges a fascination with ancient sculpture and Renaissance painting, particularly the representation of drapery and clothing. "The Renaissance masters commonly had a hand on the fashions of the gods and saints, which they had to have borrowed from the Kamata and Greeks," she says. "I love the Victorian costume, too—so horrific and beautiful at the same time. Egyptian mummies carry a powerful charge in a similar way."

A Greek bust at the Metropolitan Museum of Art inspired the heads on one of Bull's figures. The sculptural vocabulary she uses reveals the influences of antiquity and the Renaissance, even in its rough and contemporary association.

The stations carry a powerful charge, each presenting a fantastical event captured in time: a childbirth, a gargole's admission, a cluster of gargoles that include a lion, a woman in bed with a fetus, and a reclining nude. Bull's white-wrapped figures are rather like cuttings from Marcel Varotian's sculpture. Like dancers, they are serene and monumental. They have volcanic energy but are frozen in still frames.

The scope of "STATIONS" has brought about an unprecedented collaboration in London. Three galleries are involved in showing Bull's sculptural paintings. They're on view at the Cassen Davidson Gallery and the Christie Brownstone, and Don Kati's photographs of the works can be seen at the Christine Price Gallery at Cassen College until mid-October. Her share of the project is selling—Bull's cycle soon is denied through another artist's lens.

Rationalism? There is no doubt, it is involved, so well. While the galleries each held opening receptions last Friday, Bull will give an artist talk at the theater on Wednesday, October 15, discussing the development of "STATIONS" and her personal work.

VICTORIA CRAIN

INFO

"STATIONS," a cycle of 14 sculptural paintings, by Fran Bull. Cassen Davidson Gallery and Christie Brownstone, London. Through October 26. Artist talk, Wednesday, October 15, 7 p.m., at the Paramount Theatre in Rutland (cassendavidson.com/infogalleries/christiebrownstone.org, paramount.org)

BURLINGTON GLASS: 67 OF 70

CARRIAGE SCULPTURE Drawings and paintings by the Vermont artist. Through October 30. Info: 802-766-0404. Courtyard Marriott, 801 Maple Street.

TELEVISION AND DRAWING FROM THE BUCKLE COLLECTION Drawings by newspaper artists from the mid-1940s to the 1970s. Joseph Slocum, editor, cofounder not only of the collection but of the construction of the Vermont Center for the Arts in the 1970s. The first Drawing from the Buckle. Info: 802-766-0404. Courtyard Marriott, 801 Maple Street.

FROM THE UPON COLLECTION Art from the 1970s to the 1990s. From the Vermont Center for the Arts. Info: 802-766-0404. Courtyard Marriott, 801 Maple Street.

RALEIGH Vermont's history of the 19th century. Info: 802-766-0404. Courtyard Marriott, 801 Maple Street.

STAGE AT NEWBURY COLLEGE, 1870-1900

BY THE WAY The first Vermont artist. Info: 802-766-0404. Courtyard Marriott, 801 Maple Street.

DAVID WHITE SCULPTURE The first Vermont artist. Info: 802-766-0404. Courtyard Marriott, 801 Maple Street.

ELLEN POWELL Photographs of the Vermont artist. Info: 802-766-0404. Courtyard Marriott, 801 Maple Street.

A FAMILIAR JOURNEY THROUGH THE Vermont artist. Info: 802-766-0404. Courtyard Marriott, 801 Maple Street.

JOHN SHAW Vermont artist. Info: 802-766-0404. Courtyard Marriott, 801 Maple Street.

INNOVATION CENTER/GALLERY SHOW Vermont artist. Info: 802-766-0404. Courtyard Marriott, 801 Maple Street.

JAS. FINE & DANIEL SMITH Vermont artist. Info: 802-766-0404. Courtyard Marriott, 801 Maple Street.

RENEE S. SMITH Vermont artist. Info: 802-766-0404. Courtyard Marriott, 801 Maple Street.

JOHN A. SMITH Vermont artist. Info: 802-766-0404. Courtyard Marriott, 801 Maple Street.

RENEE S. SMITH Vermont artist. Info: 802-766-0404. Courtyard Marriott, 801 Maple Street.

JOHN A. SMITH Vermont artist. Info: 802-766-0404. Courtyard Marriott, 801 Maple Street.



American Craft Week

Vermonters know they live in a crafty place, but this year there's even more reason to check out the potters, woodworkers and glassblowers in your area. The Green Mountain State has signed on as a major sponsor of American Craft Week, a national event that celebrates our people in all 50 states. In Vermont, the occasion is marked by a series of craft festivals, or State and Bi-State, special events and studio tours at all state craft centers, the statewide Fall Open Studio Weekend and more. For a complete list of American Craft Week events and locations in Vermont, check out www.vermontcraftweek.com/Vermont. For a list of studios participating in the Fall Open Studio Weekend, visit www.vermontcraftweek.com/fall-open-studio-fall. October 8-12. Putney. Art of the Mountain Range.

CLARE AND LOUISE BRUNTON A studio project with a Vermont artist. Info: 802-766-0404. Courtyard Marriott, 801 Maple Street.

RENEE S. SMITH Vermont artist. Info: 802-766-0404. Courtyard Marriott, 801 Maple Street.

JOHN A. SMITH Vermont artist. Info: 802-766-0404. Courtyard Marriott, 801 Maple Street.

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VERMONT ARTIST LARRY LEE Vermont artist. Info: 802-766-0404. Courtyard Marriott, 801 Maple Street.

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Burrton, Vermont

JOHN SHAW Vermont artist. Info: 802-766-0404. Courtyard Marriott, 801 Maple Street.

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Lawrence Richardson Professor of Cultural Anthropology
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Research at Duke University

STIGMA AND CULTURE: ETHNOLÓGICAL SCHADENFREUDE IN BLACK AMERICA

Monday, October 6 • 4:00PM

Sugar Maple Ballroom, 6th Floor Davis Center
590 Main St., Burlington

Free and open to the public.

For more information, contact Bess Malson-Huddle
at the UVM President's Office: (802) 656-3482 or
Elizabeth Malson-Huddle@uvm.edu or visit uvm.edu/president/malson/

To request accommodations such as seating, interpreting, etc. for this event please contact:
Conference and Event Services at conferences@uvm.edu or 802-455-5862 in advance of the event

art

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WALK THROUGH TIME The Ice Lake Mobile Preservation Unit and Lake Champlain Land Trust open a unique, fast-paced exhibit consisting of 35 colorfully illustrated panels that document 150 billion years of evolution. Through October 31. Info: (802) 255-0001. Goodwin Ridge House, Preserves on Ice Lake Mobile.

supper salley

EDDIE MACARD "Edwards, A Hooked Bay Art Exhibit: For over 20 years, Edwards has been a part of the local art scene. Through October 4. Info: 802-255-0001. Goodwin Ridge House, Preserves on Ice Lake Mobile.

THE HALL STREET BAND PRESENTS BE NEW TIME Jack Benet's "Black and white" series. Through October 10. Info: 802-255-0001. Philp.

GOODWIN RIDGE Goodwin Ridge House, Preserves on Ice Lake Mobile. Through October 10. Info: 802-255-0001. The Goodwin Ridge House, Preserves on Ice Lake Mobile.

WINTERKAMP: THE THIRTIETH ANNUAL ANNIVERSARY OF THE PETER DE GRAY "Winterkamp: The Thirtieth Annual Anniversary of the Peter de Gray" is a series of art that celebrates the great Vermont artist. Through January 2. Info: 802-255-0001. Goodwin Ridge House, Preserves on Ice Lake Mobile.

WILSON AND LEBLANC: WOODSTOCK A collection of new commissions by Wilson and LeBlanc. Through October 10. Info: 802-255-0001. Goodwin Ridge House, Preserves on Ice Lake Mobile.

WILD FISHES: NEW FISH Wild Fishes is a collection of new commissions by Wild Fishes. Through October 10. Info: 802-255-0001. Goodwin Ridge House, Preserves on Ice Lake Mobile.

WILSON AND LEBLANC: WOODSTOCK A collection of new commissions by Wilson and LeBlanc. Through October 10. Info: 802-255-0001. Goodwin Ridge House, Preserves on Ice Lake Mobile.

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Kathleen Judge

Kathleen Judge is a Chicago-based visual artist whose contemporary drawings, prints, posters and video installations have earned her national attention and accolades. Judge shares a Grammy nomination with musician Jack Nida Case for the cover art and packaging of Case's Middle Cycles album. Judge has also designed posters for the Blues of Stamford & Tom and Los Lobos, and shot a music video for Garret In 2008. She created one of the Chicago Tribune's top five exhibits of the year, "Exquisite City." A selection of Judge's drawings and prints is displayed at the Connecticut Arts Gallery Annex at Dylan's Café in St. Johnsbury (owned by Case) through October 31. Richards: "Wow."

Her latest work, "Exquisite City," is a collection of new commissions by Kathleen Judge. Through October 10. Info: 802-255-0001. Goodwin Ridge House, Preserves on Ice Lake Mobile.

northeast kingdom

GETTING HOME "Getting Home" is a collection of new commissions by Kathleen Judge. Through October 10. Info: 802-255-0001. Goodwin Ridge House, Preserves on Ice Lake Mobile.

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movies

The Equalizer ★

It seems like only yesterday I shared my review of Roger Donaldson's last. Taking up all *The November Man* with these words: "It doubtless won't be long before the next aging-star decides to get his Name on . . . Who knows, maybe as soon as December? Maybe as soon as December? How about later this month?"

I received *The November Man* on September 3. The *Spokane* hit theaters on September 26. This whole career-revival series by means of these *Fakers* off all things has gotten so out of hand, we can't go a month without a new one popping up. Are I the only one who finds this trend pathetic? Not to mention meaningless?

To the list of Latin wannabes (Mel Gibson, Nicolas Cage, Kevin Costner and Franco Bressani, to name but a few) we now add Denzel Washington. He's 40 — and, apparently it's the law. He must play a former CIA agent who takes on a gang of Eastern European neo-traffickers employing his very particular set of skills — along with, in this case, an assortment of horse and garden coaches.

That's because Washington plays Robert McCall, a mild-mannered Boston flower shop worker who will match by day and

spreads his wings reading *The Old Man and the Sea* to a clear straggle out of Edward Hopper. One of his fellow neighbors is a young Russian prostitute (Khalil Gerasimov) who befriends McCall by discussing her dream of becoming a pop singer. That's a dream, by the way, that she shares with Tskhov's daughter, a distant character. See if you can guess what the bad guys do to her.

It's enough to put the young swimmers at the ICU and, more importantly, to put McClellan back in action. The next thing we know, he's unscathedly infiltrated the sea ring's inner headquarters and wiped out the entire crew using only his ring, his reflexes and a cruel sense of humor. This prompts the head of the syndicate (Vladimir Koltchik) to dispatch his most cold-blooded killer to settle the score.

That exclusive, Teddy, played by Matten Cookin, is the biggest problem in a picture with nothing but problems. Where the other gangsters wear tattoo-covered dachas, Teddy is nothing short of a cartoon — a flesh-and-blood *Baron Munchausen*.

The actor doesn't have a whole horse in his body. As he hunts down Washington's character, offing dirty cops on the Russian payroll and struggling the occasional prostitute for no apparent reason, he wears a per-

moment when Cakes probably thought it made him look scary, but it really just makes him look excited to do

From its derisive pressure to its no-over-the-top-it's-all-most-funny finale, the *Regulador* ranks with movie history's most outrageous and mean-spirited. That's especially regrettable since it resembles the director of

2007's *Training Day* — Anisone plays — with the star of that film, is borrowing and original in this one is borrowed: *Training Day* revealed Washington has Best Actor Oscar. Anisone's work has gone downhill in the years since that collaboration, and here it hits as all these strange low. These references

The only thing worse than a tedious, pointless film is an irredeemable tedious, pointless film. There was absolutely no reason for this thing to run two hours and 11 minutes.

Unstoppable killing machines become
terrifying once it becomes clear they can't be



THE FIGHT AGAIN: The Oscar awards show wasn't exactly shimmering on its 64th birthday off from the coast yesterday. And what a plague.

stopped. Even when they're played by Oscar winners.

When Disney Glover uttered the immortal line, "I'm getting too old for this show," in 1987's *Leifur* Winson, he was, believe it or not, just 40. Glover is now in his sixties, which, according to the tapey-turvy logic of the lame Taken rip-off movie he just might be up next. All those years later he's exactly the right age for this show.

RICK KIDMAN

The Boxtrols ★★★★★

The stop-motion creations of animation studio Laika breathe veridical grotesque into films we fill of things you want to pet, and, other things that look like they might bite you. Even critics that turn out to be friendly, such as the boy wearing goggles in this film, are never out in a pondering way—they live by their own inarguable rules.

As in Lukin's previous efforts, *Caroline and Frederick*, that sense of strangeness makes the mirrored landscape of *The Box* both inviting to viewers both young and old. With this film, directed by Graham Annele and Anthony Scuria, the studio creates a reputation for creating unconsciously smart, rationally compelling family fare. It may not be *Foxes*, but it does its own thing with great skill.

Looney, based on Alan Moore's steam-punk kiddy fantasy *Book of Monsters*, the *Beastoids* comes up as into a world that is both steam and rock based. The vivid Lord Port Key Road (voiced by Jared Harris) presides over the outrageous town of Chomasholme where folks homicide their horses nightly against the Beasts. After these screaming mischiefs make it real and reportedly devour an infant, Antioch Beasts (Don Kingsley) offers compensation every day and his prize he wants to wear a fully white hat, like the town's elite, and turn five choices at the local table.



CREATURE TEACHER A sea is checked to be sure it's not too deep for the young, and a creature is shown to be a creature from the inside of a creature.

Booncher's reputation may seem bizarre to us — What's so special about the wily looking her? Why is everyone obsessed with cheese? — but to him, it makes perfect sense. He is not the only one with a skewed perspective. Deep beneath the town, in the *Kamrali* cavern, live a human boy named Egan (*Steve Hongstad*/Wright) who thinks he is a knight. Where the townspeople are blood thirsty monsters, he sees his family.

We soon learn that the Beards are non-violent messengers and taskmasters who speak in private gibble and harbor a pathological attachment to the scrawped cardboard bears they wear like turtle shells. As Beards' and Beards' campaign accelerates, claim for Kari's loved ones, the two realities becom-

"pass as human." He sets out to spy on the enemy in the secret world.

The *Kardashians* promotes friendship and kick messages about tolerance for others and believing in yourself. But it's never doing largely because it gives its viewers sympathy and shadings. Soother, who most himself as a man with a doctor, exhibits more humanely than evil. Meanwhile, one of his brothers, Pickles and Trust (Richard Aguirre and Nick Frost) after naming commentary of almost Shakespearean quality, asserting their own moral state. (They also star in a very cool mid-credits code.)

The film visual world, a mishmash of costumes and technology from several eras, is consistently absorbing and alive.

beautiful, here I'm Dorianism exaggeration. The human figures sport past shaped noses and spiky limbs, yet there's a pensive quality to the shading of their faces, seldom seen in the stark world of computer animation.

The *Boyz n the City* combines heart with a slew of Russell Davis's perversity. It will have special appeal for viewers who go British leaner and aren't put off by characters such as a cherubic, mangled little girl (Elle Fanning) who lectures about watch your backside on her misbegotten parents. But the movie isn't odd just for the sake of being odd. The rigid absolutism of Chomskyism, like that of Willy Wonka's factory or Alice's Wonderland, may remind older viewers how it felt to be a kid against the adult world — so many rules, so few readily apparent reasons for them.

The *Sentirelli* themselves make kids laugh because they belong to a world of adult, proverbial play — a world without age, gender or sexual distinctions — similar to the ever popular situations in the *Dropouts* life films. Not sooner or later, we grow up and leave that world, and the movie dramatizes that sometimes painful transition with pathos and charm.

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REVIEWS

NEW IN THEATERS

AMERICAN To remember the dramatic path from the Carpenter Academy to its most ardent — and comic — student... as this home-coming from director John T. Cooney (The Suburban Effect) to Neil Patrick Harris (The Mentalist) and Anne Hathaway (The Princess Diaries) (PG-13 rated; Rotten Tomatoes)

THE COMPLIANCE OF ELEANOR RIGBY

THE COMPLIANCE OF ELEANOR RIGBY There's a lot of love in the air about the new film from director John T. Cooney (The Suburban Effect) to Neil Patrick Harris (The Mentalist) and Anne Hathaway (The Princess Diaries) (PG-13 rated; Rotten Tomatoes)

COME ELEGANT David Fincher (The Social Network) directs this psychological thriller about a publicist who tries to win a job by becoming a suspect in a violent murder. Directed by David Fincher (The Social Network) (PG-13 rated; Rotten Tomatoes)

MY DOLLAR A comedy about a man who is a professional at his job, but a terrible father. Directed by David Fincher (The Social Network) (PG-13 rated; Rotten Tomatoes)

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NOW PLAYING

THE BATTLE OF BATTLE A comedy about a man who is a professional at his job, but a terrible father. Directed by David Fincher (The Social Network) (PG-13 rated; Rotten Tomatoes)

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ratings

★ = excellent performance, but not great
★★ = good performance, but not great
★★★ = very good performance, but not great
★★★★ = excellent performance, but not great
★★★★★ = perfect performance

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8:30 AM - 10:30 AM (LOCAL TIME)

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LOCALtheaters

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BLVD CINEMPLEX 4

300 West Main Street
Burlington, VT 05401

Wednesday 1 — Thursday 2
The Bookends
Delphin Tale 2
The Equinox
The Moon Runner

CAPITOL SHOWPLACE

600 Main St., Room 200
Burlington, VT 05401

Wednesday 1 — Thursday 2
The Bookends 20
The Equinox
Quintessence of the Galaxy
This is Where I Leave You

Friday 3 — Thursday 9
The Bookends 20
The Equinox
The Moon Runner
Quintessence of the Galaxy
This is Where I Leave You

ESSEX CINEMAS & T-REX THEATER

27 Down Hwy 100E, Room
Burlington, VT 05401

Wednesday 1 — Thursday 2
The Bookends 20
The Bookends
Delphin Tale 2
The Equinox
Quintessence of the Galaxy
The Moon Runner
No Good Good
Vintage Mutual Movie Parties
This is Where I Leave You
A Walk Among the Tombstones

Friday 3 — Thursday 9
"Bookends"
"Quintessence"
"Left Behind"
A Walk Among the Tombstones
The Bookends
The Bookends 20
Delphin Tale 2
The Equinox
Quintessence of the Galaxy
The Moon Runner
This is Where I Leave You

MAJESTIC 10

100 W. Main St., Upper Tier
Rm. 100, Burlington, VT 05401

Wednesday 1 — Thursday 2
The Bookends 20
The Bookends
Delphin Tale 2
The Equinox
Quintessence of the Galaxy

The Bookends: First Journey
Let's Go Days
The Moon Runner
This is Where I Leave You
A Walk Among the Tombstones

Friday 3 — Thursday 9
"Bookends"
"The Bookends"
"Delphin Tale 2"
"The Equinox"
"Come Get
Quintessence of the Galaxy"
"Left Behind"
"The Moon Runner"
"This is Where I Leave You"
"A Walk Among the Tombstones"

MARQUIS THEATRE

100 W. Main St., Room 100

Movie times: 7:00pm, 9:00pm
The Bookends
The Equinox
The Moon Runner
This is Where I Leave You
A Walk Among the Tombstones
Delphin Tale 2
The Moon Runner
This is Where I Leave You
Wings of the Gold
Museum (Van)

MERRILL'S MOXY CINEMA

330 W. Main St., Burlington, VT 05401

Wednesday 1 — Thursday 2
The Bookends
The Equinox
The Moon Runner
This is Where I Leave You
This is Where I Leave You

Friday 3 — Thursday 9
The Bookends
Delphin Tale 2
The Equinox
Quintessence of the Galaxy

The Consequences of

Common Rights: The
Museum: The
Museum: The
The Equinox
The Moon Runner
This is Where I Leave You

PALACE CINEMAS

100 W. Main St., Room 100
Burlington, VT 05401

Wednesday 1 — Thursday 2
The Bookends
The Equinox
The Moon Runner
This is Where I Leave You
A Walk Among the Tombstones
Delphin Tale 2
The Moon Runner
This is Where I Leave You
Wings of the Gold
Museum (Van)

PARAMOUNT TWIN CINEMA

100 W. Main St., Room 100
Burlington, VT 05401

Wednesday 1 — Thursday 2
Delphin Tale 2
The Equinox
The Moon Runner
This is Where I Leave You
This is Where I Leave You

Friday 3 — Thursday 9
The Bookends
Delphin Tale 2
The Equinox
Quintessence of the Galaxy

THE SAVOY THEATRE

100 W. Main St., Room 100
Burlington, VT 05401

Wednesday 1 — Thursday 2
The Bookends
The Equinox
The Moon Runner
This is Where I Leave You

STONE CINEMA 3 PLEX

100 W. Main St., Room 100
Burlington, VT 05401

Wednesday 1 — Thursday 2
Delphin Tale 2
The Equinox
The Moon Runner
This is Where I Leave You

Friday 3 — Thursday 9
The Bookends
The Equinox
The Moon Runner
This is Where I Leave You

SUNSET DRIVE-IN THEATRE

100 W. Main St., Room 100
Burlington, VT 05401

Wednesday 1 — Thursday 2
The Bookends
The Equinox
The Moon Runner
This is Where I Leave You
This is Where I Leave You

WILDEN THEATRE

100 W. Main St., Room 100
Burlington, VT 05401

Wednesday 1 — Thursday 2
The Bookends
The Equinox
The Moon Runner
This is Where I Leave You

Friday 3 — Thursday 9
The Bookends
The Equinox
The Moon Runner
This is Where I Leave You

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Funding opportunity for Vermont small businesses to develop projects that are aligned with the current VT EPSCo R&D Goals. 1-year. Amounts are being set by the Vermont College of the State College. (R&D)

- Maximum amount of each grant is \$10,000
- Deadline for submission: January 14, 2015
- Full submission details may be found at www.epsc.org/vermontpilot

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fun stuff

MORE FUN! STRAIGHT DOPE (P.28),
CROSSWORD (P.C. 5) & CALCOKU & SUDOKU (P.C. 7)

DAVE LAPP



EDIE EVERETTE



MICHAEL DEFOUR



WUJ EIGHTBALL



Euphemistically Speaking

Plagued by repeated results, General Motors devoted an engine to an odd using 60 words when discussing GM microbikes. Among them: supplesting, de-shirring, transubstantiating, gnomish, pumish-bla and powder bag. (Detroit Free Press)

Muted Message

The women's advocacy group UltraViolet responded to the National Football League's ban of recent domestic violence cases by having an employee fly a banner during an Atlanta Falcons home game calling for the resignation of NFL commissioner Roger Goodell. "ULTRA VIOLENT: GOODIE, MURD'ER!" In addition, misquoting Goodell's name, the message was delivered above Atlanta's new Georgia Dome, whose roof prevented spectators from seeing the banner. (Atlanta's WAGA-TV)

Breaking News

India-state television channel Doordarshan fired a news anchor who referred to Chinese President Xi Jinping as "Eleven Jinping" confusing Xi's name with the Russian numeral 11. "It is an unfortunate mistake," a Doordarshan senior official said. (Reuters)

KTVA-TV news reporter Cheri Greene concluded her report on the Alaska National Club by remarking on air that she was the owner of the Anchorage medical marijuana business she announced she would be "defeating all of my energy toward fighting for freedom and justice," which begins with legalizing marijuana here in Alaska, and informed viewers, "And as for this job, well, not that I have a choice but, fuck it, I quit!" Then she walked off-camera. (Anchorage Daily News)

Law and Order: DIY

Police forces in England and Wales chose began asking crime victims to carry out their own investigations after bringing their car stolen or property damaged, according to a report by Her Majesty's Inspectorate of Constab-

les. The watchdog agency found that police distracted victims to look out for potential fingerprint evidence, check for witnesses and search second-hand websites for stolen vehicle property. The HMIC also said that 19 of the 43 forces investigated dealt with cases over the phone without victims ever meeting a police officer. "They're the cops," HMIC inspector Roger Baker said, "and we expect the cops to catch people." (Britain's Independent)

Casting the First Stone

While Doug Wilkey, 41, spent two years asking the city of Detroit, Mich., to shut down the homeless stand run by his 12-year-old neighbor, T.J. Gassner's news report of Wilkey's efforts brought an outpouring of donations for the boy from as far away as Canada, ranging from \$5 to \$250. Meanwhile, acting on an anonymous tip, city officials began investigating Wilkey for possibly running a business out of his home without a license, subjecting him to daily fines of \$250 until he complied with ordinance governing home-based businesses. (Tampa Bay Times)

Y'all Talk

The Oak Ridge National Laboratory canceled plans for a new work center in "Southern accent subduction" after workers complained. The cost-conscious facility employs more than 4,000 people. The class promised to give employees "a more-neutral American accent, and to be remembered for what you are and not how you say it." The class was canceled within hours of its announcement, according to the lab's communications director, David Koen. "Given the number of staff here who have Southern accents, that was clearly not received well," Koen said. "We've offered recent reduction in training to foreign nationals for years, but this one obviously surprised some folks." (Knoxville News Sentinel)

Gender Inclusivity

Wesleyan University's two on-campus fraternities must start accepting women, according to a ruling by the Connecticut school's board of trustees. The decision was made "with equality and inclusion in mind," school president Michael Bold and trustee chairman Joshua Singer told students. "Our residential Greek organizations inspire loyalty, community and independence. That's why all our students should be eligible to join them." (Washington Times)

Mills College became the first all-female college to admit men, provided they were "assigned to the female sex at birth" and have legally changed their gender to male. The California school's admission policy on "transgender or gender-questioning applicants" is believed to be the first of its kind among the nation's 119 single-sex colleges. (Wash. Input Times)

Show or Go

Eleutherios Spyros, who has worked at a museum in Quincy, Mass., since 1989, raised depression because of exaggerated claims made on his visa application. The center of Copeland, Pissis declared that Spyros was able to "acquire showmanship in preparation of food, such as testing pasta in the air to lighten the texture." Spyros later admitted to U.S. Citizenship and Immigration Services that he doesn't actually throw the dough and was denied his visa. "Upon accepting Copeland's definition of the term 'showmanship' would require Spyros to perform his duties in a dramatic manner." U.S. District Court judge Denise Casper ruled, upholding the federal agency's deportation order. (Boston Herald)

JEN SIZENSON

MARCH OF DOOM

FEB. 2010: PEOPLE MARCH ON SEVEN GOVERNMENT IN AN EFFORT TO STOP THE IRaq WAR.



SEPT. 2010: GROUNDING MARIAN'S FULL-FINISH VACUUM IN IRaq.



SEPT. 2010: PEOPLE MARCH AGAINST THE UNLAWFUL RESOLVING LEADERS TO REPORTS CONSPIRACY CHARGES.



IN A FEW DECades



HARRY BLISS



"Sorry pal, I just need to make sure she likes me for me."

FRAN KRAUSE

DEEP DARK FEARS



I WORRY THAT I'LL BE PESTING MY FEET ON THE DASHBOARD AND BE IN AN ACCIDENT.



AND THE CRASH WON'T BE TOO BAD, BUT I'LL DIE WHEN THE AIRBAG MAKES ME KNEE MYSELF IN THE FACE.

Have a deep dark fear of your own? Submit it to cartoonist Fran Krause at deep-dark-fears.tumblr.com and you may see your neuroses illustrated in these pages.

RED MEAT

satirizing reactions to terrorism

from the creator of *It's Always Sunny in Inland*
MAX CANNON



THIS MODERN WORLD

by TOM TOMORROW



KAZ





Libra

[Sept. 23-Oct. 23]

When Jenny Holzer was a senior at high school, she received a weird production gift: a troll doll, one of those plastic figurines with frizzy, brightly colored hair. Around the same time, her mother urged him to enter an upcoming comedy contest at a nearby club. Jenny decided that would be fun. He worked up a routine in which he imitated various celebrities and managed to become a speaker's topic for troll dolls. With the doll by his side, he won the contest, launching his career as a comedian. I foresee the possibility of a comparable development in your life: an odd blessing or unexpected gift that teaches you to express one of your talents on a higher level.

is coming for you. It will be like what would happen if I suddenly found myself instantly surrounded by hundreds of shopping carts.

TAURUS [April 20-May 20] In these seven you will experience a kind of pursuit and you know that you don't have the capacity to give more. If they just insist that have been confiding to you will make sense. You'll know what the purpose is, eventually the you come. Can you wait that long? Is your other not, have an idea. To a metaphor in which you situation yourself as you will be, three years from today. Imagine asking your future self to tell you what he or she has discovered. The realization may take a while to start rolling in, but I predict that a whole series of insights will flow steadily into this time next week.

GEMINI [May 21-June 21] The journey that awaits you is a second best one. It will not be a relatively short trip, but take months to fully understand. You may feel natural and ordinary as you go through it, even as you are being other home. Progress is not in your case, but keep in mind that no amount of preparation will get you completely ready for the spontaneous moves you'll be called on to perform. Don't be annoyed if you but will receive help from an unexpected source: feelings of déjà vu may crop up and provide a sense of familiarity — even though none of what occurs will have any precedents.

CANCER [June 22-July 22] In the wild very few options product plans — about one in every 10,000. Most commercial plans come from firms or systems whose plans have been reviewed by human intervention. As you might expect, the initial goal is to get in for more progress. Let's use these facts as a rough guide: when you are available about your life in the next eight months, I believe you will acquire or generate a beautiful new source of value for yourself. That's a craft where you feel comfortable, a business opportunity the wide world. But I suggest you take the more secure route: working hard to create a structure that will be useful to a point.

LED [July 23-Aug. 23] In June 2013, a US senator introduced a bill that would require all members of Congress to actually

CHECK OUT OUR FREQUENTLY ASKED QUESTIONS

read or listen to a reading of any bill before they vote on it. The proposal has been in limbo ever since, and it's unlikely it will ever be tested seriously. This is contrary to me. Shouldn't it be a fundamental requirement that all lawmakers, even when in the laws they pass? Don't read a similar error too. Understand exactly what you are getting into, whether it's a new agreement, an interesting endeavor or a tempting opportunity. Be thoroughly informed.

VIRGO [Aug. 23-Sept. 23] Over 200,000 (95%) were a profile. Most inventors who come up with brilliant ideas for their engines, motors, lighting, transportation and automated machines. It's not a sales prediction. The time will come when people will listen to you instead of their engines, almost as best as they do to their ideas. "You" may be surprised that a visionary innovator like I've been consistently reinforced the future's possibilities. In the same way, I suspect that later in your life you might laugh at how much you are underestimating your potential right now. In telling you this, I'm hoping you will stop underestimating.

SCORPIO [Oct. 23-Nov. 23] Don't be Celine Dion. Your insecurities are worse than yours. Pretty they are connected with philosophical and poetic craft that doesn't apply to my body. I'll think out loud. I'll look on the literary medium. Just let me know if there is money or love in trouble saving my way — like what regular horoscopes say! — "Sagittarius Snapper." Dear Sagittarius, in my astrological opinion, you and your fellow Sagittarius will save the kind of pressure you just divided at, the people will ask you to be different from what you actually are. My advice? Don't acquiesce to them.

SAGITTARIUS [Nov. 24-Dec. 21] Travelers are a staple of 21st-century news, but there weren't any travelers in Europe until the 18th century, when Queen Victoria brought them from Canada and South America. Likewise, Malaysia has become a major producer of rubber, but it had no rubber until a Dutch woman living in Java introduced the 19th-century. And bananas are currently a major export from Ecuador to Haiti, contrary

to Portuguese sailors, who transported them from West Africa. I foresee the possibility of comparable cross-cultural exchanges, beginning for you in the coming months. Sagittarius, do you play your eyes on any remote resources you'd like to bring back home?

CAPRICORN [Dec. 22-Jan. 19] Want a job you experienced an onset that was so overwhelming you could not fully deal with it, let alone understand it. All this time, it has been simmering and smoldering in the back of your unconscious mind, something gleefully steamy and smoldering even as it has remained difficult for you to integrate. But I predict that will change in the coming months. You will finally find a way to bring it into your conscious awareness and explore it with courage and grace. I'd assume it will be doing for you to do so. But I assure you that the fear is a residue from your old confusion, not a sign of real danger. To achieve maximum liberation begins your quiet soon.

AQUARIUS [Jan. 20-Feb. 18] This is a power move, to be honest. This event mainly says and thinks, but not acts. It's a power move, actually powerful. Examples: defend peace, attempt to influence, seek reconciliation with valuable resources from which you have been separated and potential allies from whom you have become alienated. It's not your goals you would eventually like to be able to do, but more, get a better read an interesting people you don't understand very well. Catch my drift, Aquarius? For now at least, leaving your current zone is likely to be unproductive, not redemptive.

PISCES [Feb. 19-March 21] Your stride is back around the rhythms of tomorrow and Jerry Holzer. From her hands, all pits, quotes. Have selected to that offers the most reliability you need most right now. Your job is to ensure that all together into a symphony where I "It's crucial to have an active family life." "I think that your life is in flux." "I have very kind and warm and it is no embarrassment." "A woman is perfectly healthy." "Thinking, emotion, pleasure will enter you a better person if you can control what you think you." "Listen when your body feels."

ALSO: HOROSCOPES & DAILY TIPS FREQUENTLY ASKED QUESTIONS

CHANNEL 3 NEWS
Weekends at BAM

3 WCAx

Watch something **LEGAL** this week.

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Wednesday, 11

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THURSDAY & FRIDAY - 10:00 PM

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